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# BERLIN

Jenaer St. 21.  
Berlin W., May 31, 1913.

The Philharmonic was filled on Monday evening as I have never before seen it filled when Frieda Hempel gave her only concert of the season. The unnumbered seats and standing room under the balcony were crowded to suffocation and the evening was so warm that, at last, even the adamant hearts of the ushers melted sufficiently to permit scores of adventurous spirits to make their way forward into the body of the hall, until the aisles were filled and the stage was surrounded by admiring listeners. But even this exodus did not seem to leave any appreciable gap in the "Stehplätze"; on looking back the sea of faces appeared to make as solid a wall as did the waters of the Red Sea after the Israelites had passed through.

Frieda Hempel's popularity in Berlin could not have been more amply demonstrated than it was by the enthusiasm of this audience. The program in which the prima donna lately returned from America was heard was a short and popular one. It was opened by the Philharmonic Orchestra under Camillo Hildebrand with the overture to "Don Juan," after which came the aria, "Märtern aller Arten," from Mozart's "Die Entführung aus dem Serail." The clear, pure quality of voice and artistic finish in execution were fully revealed in this, as well as in the closing aria, "Qui la voce," from Bellini's "I Puritani." H. R. Bishop's "Lo! Here the Gentle Lark," with orchestra accompaniment and flute obbligato, gave the singer opportunity to display her coloratura. Chaminade's typically French and charming "L'Été" completed the list of numbers with orchestra, although the excellent support afforded her by Hildebrand was further called upon in the lilting rhythms of Arditi's "Il bacio," which was given as an encore. Four songs, with very discreet and effective piano accompaniments by Otto Bake were Schumann's "Mondnacht," d'Albert's "Zur Drossel sprach der Fink," and Taubert's "Vom listigen Grasmücklein" and "Der Tapfere Reiter." There were impressive tributes in flowers, hand clapping and shouts of "bravo," which caused the artist to respond with encores.

Recently a performance of "Carmen" which I heard at the Neues Opern-Theater was of particular interest because of the appearance in the title role of Otilie Metzger. The famous contralto held her audience enthralled by the power and fascination of her interpretation. With her beautiful, voluminous voice and glowing temperament she gave us a forceful and vivid picture of the tempestuous nature of the unfortunate Spanish gypsy. Her conception was highly individual and invested the role with moments of such nobility that an ideal Carmen was presented—a Carmen that was the victim of her own inflammable, passionate temperament, rather than one who deliberately lured her lover to his downfall. Strongly contrasted were the moments of ungoverned passion—as, for example, Carmen's avowal of her love for Don José in the smuggler's tavern and her ruthless denial of him in the last act—with the introspective mood which oppresses her in the third act, when the cards foretell her death. Psychologically and vocally Otilie Metzger attained to great heights in her portrayal of the character. Marcella Roeseler, as Micaela, revealed a clear, sweet, flexible soprano and sang with a straightforward simplicity most appropriate to the part, while Adolf Jaeger, the possessor of a well modulated tenor voice of agreeable quality, was a satisfactory Don José. Robert Leonhardt was less convincing as Escamillo, his voice at times seeming unsympathetic, although he frequently rose to the occasion. Of the others Else Bengell as Mercedes deserves mention. The work of the orchestra was very praiseworthy and there was manifest "Stimmung" throughout the performance. The decorations were loaned by the Royal Opera. Director Hagin is succeeding in filling the large theater with most enthusiastic audiences thus far in his efforts to entertain the summer public of Berlin with high-class opera.

Remarkably successful was the evening of pupils' performances afforded on Wednesday by the vocal class of Mathilde Mallinger. In spite of the extreme lateness of the season, Bechstein Hall was completely filled with an audience that offered great encouragement to the seventeen young ladies who appeared on the program. The program, though unavoidably long, was so varied by well contrasted arias and lieder and the voices were for the most part so fresh and pleasing in quality and so carefully trained, and the pauses were so short that there was no room for the monotony which a pupils' concert often promises. The greatest success of the evening was attained by Violette Schadow with her singing of Violetta's scene and aria from

the first act of "Traviata," "Wie seltsam, wie seltsam." Frä. Schadow has a voice of unusually pure, appealing quality, which is excellently placed and is flexible and sure on the high notes. Her stage appearance is also in her favor and she has been so thoroughly trained that she is quite sure of herself; she promises much for the future. Another very winning soprano voice was that of Margarethe Schreber, who sang the ballad and aria from the jewel scene in "Faust." Vally Brunn is a gifted contralto and was heard to excellent advantage in the aria of Eglantine from Weber's "Euryanthe." Later on, at the



Published by Hans Dursthoff.  
LATEST PHOTOGRAPH OF CARL FLESCH.

end of the program, these three charming voices were heard together in the trio, "Le faccio un inchino," from Cimarosa's "Secret Marriage." Lucie Pape sang the prayer from "Tosca" with such direct appeal and nobility of conception that the number had to be repeated. Another number that was redemanded was the charming duet for soprano and contralto by Bernecker, "An den Schmetterling," as sung by Eva Buck and Gertrud Fasquel. Wera Wazejewska, in songs by Schumann, Brahms and Schubert, and later in a duet from "Figaro's Hochzeit," in which she sang with Violette Schadow, revealed a soprano voice of sympathetic timbre. Throughout the program the unusual



MAX BRUCH.  
Who has been elected honorary member of the senate of the Berlin Academy of Arts.

flexibility and freedom of expression of the performers were very grateful and spoke in the highest praise of the efficiency of Madame Mallinger's vocal method. The pupils comprised members of the Stern Conservatory, as well as of her own private classes.

The last of the six operatic performances given by pupils of the Stern Conservatory did great credit to that institution. Of particular interest was the scene from the first act of Philipp Rüfer's "Merlin," in which Ruth Wolffrein appeared as Viviane and Raimund as Merlin, to the evident appreciation of the audience, which seemed fully in sympathy with Rüfer's modern, yet melodic and warmly colored mode of expression. The composer was present and was called before the footlights to respond to the very hearty applause. Susi Hollaender, the daughter of Prof. Gustav

Hollaender, director of the Conservatory, was a charming Susanna in the second act of "Figaro's Hochzeit," her lovely voice and exceptional histrionic ability being well displayed. Elsa Müller as the Gräfin was also very commendable, as was Anni Heuser as Cherubin. In the first act of the "Magic Flute" August Richter, as Tamino and Lisa Pessarri as Pamina revealed superior and well schooled voices. Ellen Gutheil, as Queen of the Night, Kurt Wackenoer as Papageno, Alexander Csillag as Sarastro, and as Bartolo and Hugo Wolfgang as Figaro also deserve mention, as do the members of the Conservatory orchestra for their excellent accompaniments and performances of the overtures under the baton of Prof. Hollaender. The latter, as well as Nicolaus Rothmühl, the head of the operatic department, were called onto the platform at the close of the performance and tendered an ovation.

The Stern Conservatory is calling frequent attention now at the close of its season of manifold activities to the work of pupils and teachers. Last Sunday afternoon several of the pedagogues of the institution, including Georg Bertram, Emma Koch, James Kwast (with the assistance of his wife, Frieda Kwast-Hodapp) of the piano department; Emmy Schwabe and Eugen Brieger, of the vocal, and Alexander Schummler, of the violin schools, were heard in a concert given at Beethoven Hall. This was the first of two concerts given in honor of the twenty-fifth anniversary of the Kaiser's reign and of the centennial celebration.

On the previous Sunday afternoon the annual prize competition in piano playing, instituted by the piano firm of Rudolf Ibach, took place in the same hall. Of the five contestants from the Stern Conservatory piano department, Josef Szulc, of Warsaw, of the class of Prof. James Kwast, was the winner of the Ibach grand piano. The judges were Prof. Richard Burmeister, Ignaz Friedmann, Ernest Hutcheson, Leonid Kreutzer and Frederic Lamond.

A concert was given in the Philharmonie by the Berliner Lehrergesangverein last week which awakened particular interest because of the recent victory of the society in the national prize competition of German male singing societies held at Frankfurt-on-the-Main. The hall was sold out in advance and a great ovation was tendered the victorious singers. The climax of the evening was their rendition of the "Preischor," by Hegar, with which competition they won the first prize, the "Kaiser kette," in the competition, as reported at length a month ago. The Cologne Männergesangverein, in whose possession the trophy had been since the last competition, and who accepted their defeat so ungraciously, have decided to withdraw from future competition for his prize.

"Der Teufel's Pergament" ("The Devil's Parchment") is a new opera by Alfred Schattmann, which was brought out at Weimar this week. Excerpts from it were produced with success in concert at last year's "Tonkünstlerfest" in Dantzig, and it will be given again in Weimar next week during the festival of the Allgemeiner Deutscher Musikverein. The libretto, by Arthur Ostermann, shows up in a humorous light the peccadillos of the men and women of a small German town of the Middle Ages and the strife between the two sexes which grows out of the women's slavery to fashion and their husband's frequenting the taverns. The music is said to flow well and is dramatic and individual in style, easily holding the attention of the listener, although a lack of economy in treatment prevents effective climaxes. A symphonic interlude, "Träume," was an interesting tone painting. The opera was received with enthusiasm and the composer was several times called before the curtain.

The recent Bach-Beethoven-Brahms festival netted the sum of 21,000 marks, which is to be devoted to benevolent purposes.

Max Bruch has been elected honorary member of the senate of the Berlin Academy of Arts, the endorsement of the Kaiser ratifying this honor. The beloved composer is the only honorary member of the senate, but there are two other honorary members of the Academy of Arts, the Empress and the former director of the Berlin museums, Dr. Richard Schöne. Max Bruch had been a member of the senate since the time of his leadership of the Master School for Composition, to which he succeeded in 1892 and which office he filled with much success until his withdrawal two years ago from public activity. For twenty-six years a member of the Academy of Arts, he was closely

connected with the interests of the institution, being leader for many years, as is well known, of the department for composition and theory in the High School for Music, in 1899 becoming one of the directors, and, on the death of Joachim, president pro tem. and temporary chairman of the senate, of which he is now an honorary member.

Carl Goldmark's "Queen of Sheba" will be the next premiere at the Deutsches Opernhaus. The composer, who now is over eighty years old, will be present. The work has not been given in Berlin for about twenty years.

"Pagliacci" was performed for the 300th time at the Royal Opera last week. It was first given on December 5, 1892. The 200th performance was conducted by Leoncavallo himself on May 26, 1904.

Belle Godschalk and Jean Drummond are the two latest pupils of Frank King Clark to be engaged for opera in Europe. These two talented girls are engaged as lyric soprano and young dramatic soprano respectively in the Deutsches Theater at Lodz, Poland. Lodz is the second largest city of Poland, having 500,000 inhabitants. Miss Godschalk is an American, coming from Westfield, N. J., while Miss Drummond is a native of Australia.

Alexander Bandrowski, the famous Wagner singer, died this week in Krakau at the age of fifty-three. A pupil of Sangiovanni in Italy and of Salvi in Vienna, the dramatic tenor was well known to the German public through his engagement at the Frankfort Opera, and he also sang repeatedly in Berlin in guest performances. It was he who took the initiative in introducing to the public of Warsaw "Lohengrin," "Tannhäuser" and "Rienzi," himself translating the works into the Polish language and singing the leading tenor roles. Also he sang in Paderewski's "Manru."

Frieda Hempel has contracted to appear at the Royal Opera during the period from May 1, 1913, to April 30, 1916, each year during the months of May, June, September and October.

Carl Flesch has been decorated by the King of Saxony with the Albrecht Order of the Knight of the Cross, first class.

Lolita D. Mason, who was for the past several years Vienna correspondent for THE MUSICAL COURIER, and one of the organizers and the president of the American Music Club in Vienna, now is in the managerial line, and already has secured some excellent talent in Berlin and Vienna. Among the artists engaging Miss Mason's services as impresario, are Marie Louise Bailey-Apfelbeck and Lina Pleister, pianists; Ernesto Rocco, mandolin virtuoso; Arthur Slack, Italian baritone; Hans Kindler, cellist; Issay Mitnitzky, violinist. More will be announced later. Miss Mason sailed last week on the Kroonland from Antwerp for New York and will immediately begin arranging next winter's American tours for her artists. It is her announced intention to see that each artist reaps a pecuniary gain from each tour, and she has some original ideas on this subject, based on her close contact with professional musicians for many years, and her thorough understanding of business conditions both in Europe and America. Be-

sides she possesses unusual energy and executive ability. On various occasions Miss Mason has been offered responsible business positions and told to name her own salary, but she refused them as she did not desire to have her business interests monopolize all her time, for she is devoted to the artistic side of life. She feels now that she has solved the problem of combining business with art, and is entering upon her work with great enthusiasm.

LURA E. ABELL.

#### More Praise for Norah Drewett.

In looking over the large collection of criticisms culled from both American and foreign newspapers, and all complimentary to the remarkable playing of Norah Drewett, the eminent pianist, the success that this talented artist has



NORAH DREWETT.

achieved becomes manifest at once. Her career has been a brilliant one and the praise that has been thrust upon her has been well deserved.

The following criticisms taken from the German press, speak highly of Miss Drewett's success at an Erlanger, Bavaria, concert in 1911:

In a concert with the singer, Maria Philipp, well known in Germany as an oratorio singer and Bach interpreter, at the University Town Erlanger in Bavaria, Norah Drewett was engaged as soloist. In the renderings of the waltzes by Brahms, op. 39, it was pleasant to feel that absolute unity of thought with the work and the instrument.—Erlanger Tagblatt, December, 1911.

One must be grateful to Norah Drewett for having brought us the seldom played Brahms waltzes, which in tone as well as in clarity of form so well suit her.—Frau Rische Nachrichten, December, 1911. (Advertisement.)

#### MUSIC IN DETROIT.

Detroit, Mich., June 4, 1913.

Tuesday evening, May 27, Manager James Devoe presented Marie Ladue Piersol, coloratura soprano, and Burton Piersol, bass-baritone, in a recital at the Church of Our Father, before an audience that comfortably filled the auditorium. Mrs. Piersol has broadened in voice and method during her years of study and public singing, and has gained that something in manner that distinguishes the amateur from the professional. Her contributions to the program were the Cavatina from "Ernani" and the well known aria from "The Magic Flute." In addition she sang a group of songs, "Mondnacht" and "Sandmannchen," Schumann, and "Romanze," Mehul. She was obliged to respond to encores and her friends were generous in their floral tributes. Mr. Piersol possesses a rich voice of unusual beauty and great possibilities. His numbers included arias from "The Flying Dutchman" and "Die Meistersinger," and a group of songs, "Der Doppelgänger" and "Gruppe aus dem Tartarus," Schubert, and "Heimliche Aufforderung," Strauss. He appeared to best advantage

Well known and highly successful exponent of Leschetizky's principles combined with many original and unique features of a long experience. During last season five of Mr. Heinze's pupils made their debut with the Philharmonic Orchestra in Berlin. Further inquiries invited.

in the Strauss song and the aria from "The Flying Dutchman." Two duets, one from "The Marriage of Figaro" and one from "The Magic Flute," were delightfully sung. Emily Gilmore Stevens was the accompanist of the evening and her artistic work proved that she has lost nothing of her skill during her years of withdrawal from the professional ranks.

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Monday, June 2, Detroit enjoyed a "Wagnerfest." Some months ago there was organized the Wagner Centenary Festival Committee, consisting of Clara Dyar, chairman; Leo Taube, Christian Leidich, Dr. Emil Rosinger and Dr. N. J. Corey. The committee worked indefatigably, with the result that not only were there two fine concerts, but in the evening standing room was at a premium. The committee must be congratulated also upon the improvement they made in the appearance of the Armory, which, under their hands, lost its bareness and dinginess, and put on quite a festival look. The Chicago Symphony Orchestra, Frederick Stock, conductor, with Olive Fremstad and Inez Barbour, sopranos; Rose Wirthlin, contralto; Lambert Murphy, tenor, and Henri Scott, basso, were the attractions. The afternoon program was as follows: "Der Fliegende Holländer" overture, "Der Fliegende Holländer," Spinning Chorus; "Lohengrin," Vorspiel (prelude), "Lohengrin," "Elsa's Dream"; "Tannhäuser," bacchanale; "Walküre," Siegmund's Love Song; "Walküre," Ride of the Valkyries; "Götterdämmerung," Siegfried's Rhine Journey; study to "Tristan and Isolde," "Träume," and "Meistersinger" Vorspiel. The program for the evening included festival march and chorus, and "Dich, Theure Halle" from "Tannhäuser"; "Good Friday Spell" from Parsifal; Vorspiel and Liebested from "Tristan and Isolde"; Entrance of the Gods to Walhalla from "Rheingold"; Wotan's Farewell and Magic Fire Scene from "Walküre"; "Voices of the Forest" from "Siegfried," Siegfried's Death Music and Brünnhilde's Immolation and finale from "Götterdämmerung." With the exception of Madame Fremstad, each of the singers were heard once, and all made very favorable impressions, being recalled several times. The orchestra, always a favorite here, has never been heard to better advantage, and its work, whether in the ethereal harmonies of the Vorspiel or the tonal riot of the bacchanale, was an artistic delight. One number on each of the programs was furnished by local musicians. The "Spinning Chorus," on the afternoon program, was sung by the Tuesday Musicales Chorus and received generous applause. In the evening a large chorus, composed of the various choral organizations of the city, sang under the direction of Herman Brueckner and did creditable work. Mention should be made of the handsome souvenir programs, which, in addition to the numbers, contained a short sketch of the artists, a brief and comprehensive account of Wagner's life and work, and program notes. The story of Wagner and the program notes were the work of Clara Koehler Heberlein.

JENNIE M. STODDARD.

#### J. Edward Fisher's Organ Recital.

J. Edward Fisher, A. G. O., assisted by Mrs. J. D. Allen (soprano), Mrs. J. Ryan (contralto), Mabel Sutton (mezzo soprano), T. Gibbons (bass), gave the following program on May 2 in St. Paul's Church, Saskatoon, for the benefit of St. Paul's Hospital:

Organ—	
Grand March (Gregorian Tonality) .....	Alex. Guilman
Prayer and Berceuse .....	Alex. Guilman
Canticum, op. 7, No. 3 .....	Oreste Ravanello
Vocal, Ave Maria .....	Bach-Gounod
Mabel Sutton.	
Organ—	
Predulium und Fugue .....	Czeslaw Sosnowski
Nocturne, op. 9, No. 3 .....	Giuseppe Feratta
Paradise, Chorale .....	Nicholl
Vocal, Agnus Dei .....	J. Fauré
T. Gibbons.	
Organ—	
Fest-Hymnus .....	Carl Piutti
Berceuse .....	Delbrücke
Truenerode .....	Franz Liszt
Vocal, O Salutaris .....	Sigismund Neukomm
Mrs. J. D. Allen and Mrs. J. Ryan.	
Organ—	
Präulidium .....	F. Kerck
Serenade .....	Schubert
Postlude .....	Erm Eberlin (1716-1776)
God Save the King.	

#### The New York Festival Chorus.

Tali Esen Morgan invites all singers familiar with Handel's "Messiah" to join the New York Festival Chorus, which will sing this work at the national convention of organists at Ocean Grove, N. J., Saturday evening, August 9. The rehearsals are held every Tuesday evening in the Church of the Strangers, Fifty-seventh street and Eighth avenue, New York City. All the expenses of the singers, including the banquet at Ocean Grove, will be paid. There will be two special trains on the Pennsylvania Railroad, one in the morning and one in the afternoon.

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# DRESDEN

Dresden Bureau of THE MUSICAL COURIER,  
Eisenstuckstrasse 16, May 16, 1913.]

About this season of the year performances of interest at the Opera and the theaters are apt to increase in number and to possess new interest for those tired of the rush of concerts during the busy winter season. As intimated in my last letter, I am herewith sending an account of the preparation of the Wagnerian operas, preliminary to the Wagnerian Festival now being organized by von Schuch. As an introduction to this Festival may be regarded the concert to be given under Von Schuch's lead on the 100th anniversary of Wagner's birth, when the "Liebesmahl der Apostel" and "Parsifal" excerpts (including also the last of the first act for chorus and orchestra) are to be the chief numbers of the brilliant program. Then the whole "Ring," in its new preparation and revision, is to be performed at the end of May.

The new study of the "Walküre" brought a number of novel points in the stage setting that aroused amiable discussion. Von Schuch has endeavored to follow out as far as possible the idea of Altenkirch; this would seem to be, not so much to create a world of fantasy, pictures from myth or legend, but to create scenes as much as possible according to the true aspect of nature and thus bring the mythology nearer in its allegorical application to experiences of real life. This is apparently what von Schuch and the stage managers have tried to do. The scenery is as natural and convincing as it can be made; but this does not settle the question as to whether in the end a world drawn wholly from fantasy, from mythology and legend would not be more effective and more successful as to results. To discuss many details in this space is obviously impossible. I shall simply mention that the last scene of the magic fire, and of Brünnhilde's rock, was not as grandiose as has been seen elsewhere. Of particular interest to all was the new Sieglinde of Frau von der Osten and the new Brünnhilde of Helene Forti. Frau von der Osten's presentation must be ranked as one of those rare masterpieces she has been offering the Dresden public and which will go down in the history of our opera as forever memorable. Forti's Brünnhilde compares well with that of von der Osten, histrionically, but the voice is by no means so well developed.

Two English classical plays have been given by an English society in the Central Theater under the direction of A. Roubaud, and under the "Protektorat" of the German Society for Modern Philology, which is, in turn, under the "Protektorat" in Dresden of Prince Johann-Georg, who with the Princess Johann-Georg was present at both performances. First there was "The Merchant of Venice" and then an old-time favorite, the "School for Scandal." Those whose native tongue was learned in Old England know full well how difficult it is through translation, in any tongue, to preserve the beautiful sonority and flowing euphony of Shakespeare's lines. The German translation in use at the Royal Theater has indeed presented a faithful equivalent of idiom, of fine shadings in meaning, for the most part, yet in spite of all that, Shakespeare in German never sounds the same and never can be made to sound the same to an English ear, because of the impossibility of transmitting this very incommunicable sonority and noble euphony of the lines. This it was that rendered the performance of the "Merchant of Venice" last week so very delightful even to the foreigner, through the extraordinary clearness of enunciation by which scarcely a word was lost to the ear, and the melodious, musical declamation of the metre. Other notable features were the fine reserve and the naturalness of the acting. Here was no tearing of passion to tatters, no terrible mouthing, no exaggeration of feeling; on the contrary, this noble restraint expressed far more than the most fiery dramatic expression. All these delightful qualities were particularly in evidence in the acting of this English company.

At last in Dresden we have seen a "star" performance of a Mozart opera. What is the rule, however, in Munich and Vienna is the exception in Dresden. In the above mentioned cities as much attention is paid to a first-class performance of a Mozart opera (all the best forces being used) as to Wagnerian or Strauss opera, or perhaps even more. On Monday von Schuch directed personally "Figaro's Hochzeit" for the first time in years, and yet von Schuch is one of the greatest Mozart experts existing today. In this all are agreed. His version of "Cosi fan tutti" never has been forgotten. But his real powers are offered the best occasion for display in the "Figaro" work, and under him it celebrated a rare triumph. Thari writes, "It seemed as if all the charm of the rococo were again called into life, with all its playful grace, ingenious heartiness, rippling laugh and irresistible gliding lightness and ease. As though freed from all earthly cloy, the music of the divine glides before us in dreamy beauty!" Frl. Siems was the Countess, Frl. von Catapol the Susanne,

Frau Nast the Page, etc. As a stranger in Dresden, Dr. Waldemar Staegemann (brother of the celebrated Helene Staegemann-Sigwart) took the part of the Count. In this role he evidently desired an opportunity to unfold his histrionic gifts, and he succeeded admirably, winning prompt recognition, even though his voice, which is a rather small lyric baritone, was not so well adapted to the part.

The new study of "Siegfried," which was presented before a large audience last Wednesday, seemed to some persons present not to have been as successful nor to have created the same enthusiasm as that of the "Walküre" and "Rheingold." Yet this is very likely only a superficial judgment. The old scenery and the new "decoration" have to be kept well in mind and contrasted. Those familiar with "Siegfried" know how much of the whole action, the whole dramatic mood and effect, depend upon and are inseparably connected with the scenery and environment. The forest and the woods must represent faithfully the "Urwald" of myth and legend. It requires the magician's wand to transform all this atmosphere into a kind of fairy-land, and to impregnate it with all the mysterious, weird and awesome atmosphere of dragon, giant, and pigmy. In Dresden's "Siegfried" the stage setting appears to fulfill these requirements. The first and second acts will hardly be surpassed anywhere—in short, they are triumphs of Wagnerian stage setting. The parts were taken as follows: Soomer, as Wotan; Zador, as Alberich; Seebe, as Waldvogel; Wittich, as Brünnhilde; Paula Weber (new), as Erda; Rüdiger, as Mimi. The chief center of interest was Vogelstrom's new creation of Siegfried. In this part he achieved a triumph. His Siegfried is full of youth, freshness, and life. It goes without saying that every point and feature of the score was weighed and balanced with infinite painstaking by von Schuch, who imparted all his magnetism to the singers and to an orchestra second to none in Europe.

The 172d performance for Contemporary Composition at Roth's Salon April 13 was devoted to that genial composer, Paul Juon. A sonata for viola and piano was performed by Hermann Lang and Frau von Gromadzinska, and some lieder full of musical "Stimmung" received a musical interpretation by Prof. Mann with Emil Klinger, who accompanied beautifully at the piano. A delightfully humorous "Divertimento" for clarinet and two violas, played by Arthur Richter, Hermann Lang, and Frl. Brockmann, quite captivated the audience. On April 27 the program presented compositions of H. Zoellner, Felix Gottlieb, Prof. Roth (variations upon an original theme in "Volkston") and some exquisitely beautiful Lieder of Roland Bocquet, which were finely interpreted by Herr Bröll, the composer at the piano. I have spoken often before of the impressionistic (Debussy-Strauss) style of Bocquet's composition and find him one of the most interesting of the modern school of song writers.

Frl. Eliz. Kaiser, the well known singing teacher, gave a highly successful pupils' recital last week, in which some very creditable work and a number of talented pupils were strongly in evidence. That exceedingly gifted pupil of Frl. Kaiser, Gerta Barby, sang again with marked success the part of Salome last week in Strauss' best known opera, and soon will enter upon her regular engagement.

The first performance of Draeseke's "Merlin" was given in Gotha, about the middle of April with success. Many persons went over from Dresden. I have received an accurate account from one who attended and shall send a full report of the opera. It is to be given again in the autumn in Coburg.

## Welsh-Sutar Management Announcements.

Eleanor Gage, the contralto, who has just closed a very successful season in concert and recital, has left Philadelphia for Ridgefield, Conn., where she will spend the summer months.

Mary Woodfield Fox, pianist; Edward Shippen Van Leer, tenor, and Grace Graf, cellist, have been engaged for a concert to be given later in the month at Washington Institute, Washington, Pa. Mr. Van Leer has been engaged as tenor soloist for next year at St. James Church, Philadelphia.

The Welsh-Sutar management announces the close of a very active season.

## Gay Donaldson Accepts Cleveland Choir Position.

Gay Donaldson, the well known baritone of Pittsburgh, Pa., has accepted the position of choir director and baritone soloist in the Euclid Avenue Baptist Church, Cleveland, Ohio. This church has been made prominent by the membership of John D. Rockefeller.

Zichy's opera "Rodosto" was performed successfully at Breslau.

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# ROME

Rome, Italy, May 25, 1913.

The Augusteo concerts have come to an end and Fritz Kreisler closed the third and last series. His art was appreciated greatly. He played beautifully the D major concerto of Brahms and then gave us the delightful old piece transcribed by himself. Kreisler was applauded enthusiastically and recalled until he had to concede an encore.

Little six-year-old Willy Feirero, the prodigious child conductor, directed two concerts under the auspices of the Journalists' Syndicate. Willy was an enormous success. The public, not satisfied with the ovation accorded after the concert, awaited him at the door and accompanied him to his hotel, acclaiming the wonder child all the way. Of course, the child knows not a note of music. The piece he is to direct is played three or four times on the piano to him, he listens attentively, then takes the baton and directs as though he had not done anything else in his short life, giving the entrée to all the instruments. How can he know which is the phrase for violins, French horn, viola, etc.? is an extraordinary mystery! And still the feeling of wonder upon reflection transforms itself into pity because of the strain it must be for the lad. Another concert is announced, as the Augusteo could not hold the people who were frantic to hear and see little Willy.

At Santa Cecilia an interesting concert was given by Wanda Landowska, who plays the piano and clavecin equally well. Among her best pieces were "The Harmonious Blacksmith," by Handel, and numbers by Rameau, Purcell and Scarlatti. Madame Landowska was accorded an ovation.

Busoni was prevailed upon to give a third concert. Of course he was applauded to the echo, notwithstanding that his program was just a little tedious. His manager is Guido Carreras.

Wagner's centenary was celebrated here on May 22 and articles recording his sojourn and demise in Venice appeared in most of the Italian newspapers.

The short season at the Adriano came to an end rather abruptly, the impresario, it is said, having left the company without furnishing notice of his whereabouts.

Leoncavallo's "Zingari" had success at the Adriano. The libretto is dramatic and the music well adapted to the situations, without offering anything new, however. The performers all were good artists. The orchestral leader was Padovaen.

At the English embassy, Sir Rennel and Lady Rodd gave a masked ball which was a magnificent affair, the costumed beauties presenting a sight which was simply marvelous. All the Roman aristocracy and foreign fashionables attended.

A few days later this same ball was repeated at the Teatro Argentina for charity.

Nicola D'Atri, the competent critic of the Giornal d'Italia, has been called to Milan, Bologna, Palermo and other cities to deliver his interesting lecture on "Verdi and Wagner."

At the Costanzia light opera is being given with success. The Sconamiglio Caraniba Company is one of the best in Italy. The costuming and the scenery are marvels of art and the singers are among the best that can be had in that field.

At Venice a very interesting revival was "Ariana," by Benedetto Marcello. The opera was written in 1727, but orchestral parts were lost and Veneziani (aided by Bernardi) reconstructed the orchestral parts in accordance with the music of the time. The opera was a success and both maestri were congratulated for the faithfulness with which they kept to the classical line of the epoch.

At Cosenza and Potenza the company of impresario Borbone has been giving "Traviata" and "Don Pasquale," in which last Laya Machat, the young American, won a

real triumph for her charming interpretation and her sympathetic voice and good schooling. She coached the part with the distinguished artist Maria Passari. Miss Machat leaves soon for Milan, where good engagements are said to be awaiting her.

At the Comunale of Fiume "Tristan and Isolde" has had success.

The Teatro Rossini of Venice is housing large audiences.

"Marken" is the title of a new opera by Gianni Bucceri.

Margherita Berio delivered a very interesting lecture on Greek music and musicians, she herself playing some illus-



VIEW OF ROME FROM THE TIBERIUS HILL.

trative selections on the piano with that art and intelligence peculiar to her. She also accompanied the baritone Napaitis, who sang some folklore music and an interesting fragment, "Hymn to Apollo" (third century before Christ and found at Delphi in 1893 by the French Archaeologic Society of Athens, transcribed by Reinach and the accompaniment by Fauré). Miss Berio was eloquent and convincing. Her researches went from the most ancient to



TITO'S ARCH, ROME.

the most modern music and she delivered her lecture in a most natural way. She was applauded and complimented by the distinguished audience present. Miss Berio, by the way, is a pupil of the celebrated Sgambati.

An encho of Meta Reddish's success at Post Wheeler's reception here was the offer to sing at the Costanzi next year. It is not known if the charming young singer has accepted.

Maestro Ernesto Sebastiani has taken the theatre at Viareggio, one of the most elegant watering places in Italy, for July and August, to give "Traviata," "Adriana Lecouvreur" and "Ballo in Maschera." No doubt the talented

young maestro will succeed in putting together a fine company which he is to direct personally.

Ildebrando Pizzetti, or as D'Annunzio baptized him, Ildebranda da Parma, head of the Modern School of Music of Parma, has finished the music to D'Annunzio's melodrama, "Pisanella." It will be given, or was to have been given, at Paris.

Cilea has written the music to a cantata by Lem Benelli, in honor of Verdi.

Rimini is to have a new theater. The large Teatro Vittorio Emanuele they now have is one of the finest in Italy.

At Turin an exposition of works of art by women has been opened. The press declares it a pronounced success.

The excellent orchestra of Bologna is making a tour of Italy under the direction of the young and promising composer, Ottorino Respighi; several of his compositions were successful and encores were demanded.

"Felma," a new opera by Romano, was given at Cagliari in Sardinia with success.

A permanent commission furthering and assisting young composers has been formed. The works which are judged fit for execution will have a hearing at the Augusteo.

The great Greek amphitheatre at Siracusa, Sicily, is to have performances this summer, just as they are now giving at the Roman amphitheatre of Fiesole, the lovely hill overlooking Florence.

The Verdi commemoration which was to have taken place Sunday, May 18, at the Sala Verdi, had to be postponed on account of the illness of one of the soloists.

Mascagni, after having directed two concerts at La Scala, has returned to work with D'Annunzio at their "Parisina."

A concours has been opened for the composition of a "Requiem Mass" to be given in commemoration of the death of King Humbert. Only musicians of Italian nationality will be allowed to enter.

An old opera, old because written about twenty years ago, but new now because almost totally rewritten, has had an enthusiastic success at Alessandria. "Andrea del Sarto" is the piece and the composer is Maestro Baravalle.

The Sala Costanzi is in vogue again. Of late several good concerts were given there by pianist Elsa von Elé and another pianist, Maria Bianco Lanzi.

Concerts by the advanced pupils of Santa Cecilia have begun. Every musical branch is represented.

D. P.

## Carbone Pupil Praised.

Matie Fultoni, an artist pupil of A. Carbone, who recently gave a recital at Cortland, N. Y., was enthusiastically received and highly praised for her singing. The following comments were made by some of the leading citizens who were present:

I have heard many of the great singers in New York and elsewhere and enjoyed Madame Fultoni as much as any and more than some. I certainly consider her a great artist, and all the musical people I talked with felt the same.—Mrs. Haskins.

We enjoyed the entire program very much. Her appearance is very pleasing and voice beautiful in quality and expression, while her pianissimo work is remarkable.—Floyd R. Smith.

In so far as the program was concerned the great variety, style and character was most gratifying and proved Madame Fultoni a great artist.—George H. Carr.

It was a concert in which every number was enjoyed. Her voice is most beautiful and her expression, to me, was simply perfect. In the French and Italian selections she is certainly a wonder. I have heard many, both in America and England, but never one who so satisfied me in everything they sang. For instance, in the last number, we insisted on her singing, though at the end of so long a program, "Comin' Through the Rye," and her rendition of the same was the finest in expression, modulation and interpretation I have ever heard, and that was the one remarkable and unusual thing in her work, that in every number she sang, the different quality of voice, phrasing and enunciation seemed to fit the requirements and make us understand, I might say, the composer's ideas and inspirations.—Mrs. William Boorman.



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## George Hamlin's Extraordinary Career as an Operatic Artist.

Undoubtedly, one of the sensations of the musical season just closing was George Hamlin's success in grand opera. Mr. Hamlin has long been known as an oratorio and concert tenor, par excellence, but the musical public, devoted and loyal as it has been to him in those branches of the singer's art, was at first sceptical as to his histrionic ability. There were several surprising phases of his initiation into opera, which by very reason of their contrariety to custom, are interesting to consider.

In the first place, it seldom happens in musical history that a singer makes his debut in opera as a principal, instead of working up to that pinnacle through a succession of smaller parts. George Hamlin made his operatic debut as the leading tenor in "Natoma," singing opposite Mary Garden and with several other artists of international reputation in the cast, all seasoned operatic artists.

A second singular point is that instead of making an effort to go into opera, the opportunity came unsought to Mr. Hamlin through an invitation from the composer of "Natoma"—Victor Herbert, himself—to create the part of Lieutenant Paul Merrill.

After all, however, this was not so striking a departure for Mr. Hamlin as it might seem, for in a way, he had grown up in and about the theater and had always evinced a keen interest in things dramatic, as well as considerable acting ability, in a purely amateur sense. His father built and for many years operated the Grand Opera House in Chicago, and so from the days of his boyhood George Hamlin had made many warm friends among the never-ending procession of actor-folk who appeared in his father's theater. It is chiefly remarkable that, influenced as he was by stage life and stage people, he did not effect an entrance into the operatic field at a much earlier date.

A third curious fact is that notwithstanding the popular superstition concerning a prophet and his own country, Mr. Hamlin's successful debut in opera occurred with the Chicago Grand Opera Company in Chicago, his home city, where he was born and grew up and is known to a large percentage of the population, if not personally, at least by name and reputation. Mr. Hamlin's debut must have been trying. The house was packed from pillar to dome. Friends and foes, scoffers and admirers—all were interested and curious, some confident, more doubtful. The ordeal was passed brilliantly, however.

The next role assigned Mr. Hamlin was Edward Plummer in the revival of Goldmark's "The Cricket on the Hearth." This part gave him somewhat more dramatic opportunity than did Lieut. Paul Merrill and considerably enhanced the impression already made of native ability

which only needed fuller development to possess the true ring of the genuine operatic artist.

Mr. Hamlin's great chance came when Manager Andreas Dippel asked him if he could sing the leading tenor role Gennaro in "The Jewels of the Madonna" the next day without a full rehearsal. That he could was proven triumphantly, and his fine portrayal of the pathetic figure of the peasant lad was a revelation of dramatic power which could not fail to win over even the sternest of critics. So complete was his success that when the extraordinary Transcontinental tour of the Chicago Grand Opera Company was planned for the Spring of 1913 Hamlin was engaged for the part of Gennaro. Everywhere his success was brilliant. In Seattle, the Post-Intelligencer said:

The part of Gennaro divides honors with the soprano as the leading role in the work, and such art as Mr. Hamlin put into it, last night, made of it almost the central figure of interest. Quite aside from any consideration of his vocal excellence, the part was a brilliant depiction of human emotion done with dramatic power. Hamlin's perfect enunciation is distinctive among opera singers and his voice and histrionic abilities are entirely adequate. After all, art is art, and with George Hamlin one could only expect a finished performance such as he gave last evening.

The San Francisco Bulletin said:

The Italian tenors could well go to Mr. Hamlin for lessons in phrasing. His singing was a rare treat.

The Denver News said:

George Hamlin, a favorite in Denver, gave us something quite beyond the realm of ordinary criticism in his interpretation of Gennaro. This excellent tenor brings rare psychological insight into the role. He is an artist, sincere and gifted, with a voice round and smooth as velvet, and an interpretation of his part which will make it stand out as one of the rare joys that comes in a mundane world.

In Minneapolis the verdict was the same. The Cincinnati Enquirer said:

George Hamlin, the American tenor, who is well known here as a concert singer, greatly and pleasantly surprised his admirers by the fine performance he gave of Gennaro. The role is a very difficult one, but Hamlin not only sang the music in an artistic manner, but also gave a very impressive histrionic account of himself.

However, because of this activity in opera Mr. Hamlin has necessarily been obliged during these past two seasons to sacrifice much of his concert work; therefore, having had a flattering offer from Haensel and Jones, for 1913-1914, Mr. Hamlin has decided, after his summer abroad, to devote the entire season, beginning in October, to his American concert tour, with the possibility of only a few operatic appearances.

Mr. Hamlin's Western representative is Alma Voedisch. —(Advertisement.)

### Artist Pupils' Concerts at Wanamaker's.

Artist pupils of the American Institute of Applied Music, New York, Kate S. Chittenden, dean, gave a most creditable rendition of interesting programs at two matinee concerts in the Wanamaker auditorium June 9 and June 11. The participants were: Elsie Lambe (piano), K. Miriam Steeves (piano), Rosa Karasek (piano), Alice R. Clausen (piano), Winifred Lee Mayhew (piano), Mabel Besthoff (piano), Gladys L. Davis (contralto), Avis Day Lippincott (soprano) George Raudenbusch (violin), Florence Fleming (cello), Claude J. Nettleton (violin), Ralph Angell (organ).

Every number of both programs was enthusiastically received, George Raudenbusch being the recipient of as many as four recalls. Those furnishing the second program were very generous with their encores.

The programs were as follows:

JUNE 9.	
Nocturne, op. 9	Schutt
The Juggleress	Moskowski
Gavotte	Dreyschook
My Heart is Weary (from Nadeshda)	A. Goring Thomas
	Mrs. Davis.
Ballade	Debussy
Etude in D flat	Liszt
Polonaise	MacDowell
	Miss Karasek.
Faust Fantasia	Alard-Gounod
	Mr. Raudenbusch.
I Would My Song Were Like a Star	Kursteiner
Mummy's Song	Ware
Hindoo Song	Bemberg
	Mrs. Davis.
Concerto, op. 11	Chopin
	Miss Lambe.
JUNE 11.	
Andante, op. 28	Mendelssohn
Memento Capriccioso	Westerhout
Prelude, op. 34	Sinding
	Miss Clausen.
Serenata	Moskowski
Barcarolle (Tales of Hoffmann)	Offenbach
Kuiniak	Wieniawski
	Mr. Nettleton.

Nocturne, op. 20, No. 1	Scambati
Impromptu	Liszt
	Miss Mayhall.
Waltz Song, Romeo and Juliette	Gounod
	Miss Lippincott.
Fantasia Russe	Kummer
	Miss Fleming.
Witches' Dance	MacDowell
Revery	MacDowell
Concert Waltz	Moszkowski
	Miss Besthoff.
Concert overture in E	Faylkes
	Mr. Angell.

### East Orange, N. J., Church Engages Marie Kaiser.

Marie Kaiser, the well known soprano, has been engaged as soprano soloist in the Calvary Methodist Episcopal Church, East Orange, N. J. This is considered to be one of the most desirable church positions in the country, and although there are two quartets, one singing in the morning and one at the evening services, Miss Kaiser has been engaged for both.

Appended are press opinions which followed two of Miss Kaiser's recent appearances:

In Dell' Acqua's "Villanelle" she revealed the possession of an organ of great compass and power, fine quality and remarkable flexibility. This composition demanded for its adequate rendering a highly cultivated voice and one under the complete mastery of the singer. Whether in the light and tripping passages or in those calling for deeper sympathetic expression, Miss Kaiser was equally successful and at once won a firm place in the regard of Montpelier music lovers. The measure of her triumph was signally indicated by the loud and persistent encore to which she responded by singing a charming little Scotch ballad, "I Love My Laddie," with such a wealth of feeling and expression that the audience was loath to permit her to leave the stage.—Montpelier (Vt.) Morning Journal.

Marie Kaiser, of New York City, soloist of the evening, was enthusiastically received and her lovely voice and singing were greatly appreciated.—Poughkeepsie (N. Y.) Daily Eagle.

(Advertisement.)

Mr. Hammerstein says his \$3 opera will be worth \$8. Hate to carp, but is any opera worth \$8?—New York Morning Telegraph.

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## PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

43 Boulevard Beauséjour, Paris, June 3, 1913.

Last week there was a festival at the Chatelet with the Colonne Orchestra, under the direction of Pierné, consecrated entirely to the works of Ernest Fanelli, the "undiscovered genius," who, it will be remembered, was suddenly brought to light last year and made quite a furore. No better proof could be forthcoming of the value of advertising. It just happened that the daily papers were seeking a sensation at that particular moment. Fanelli was a sensation. By getting unmusical music critics to write senseless diatribes and laudatory symposiums about his work, these papers made more of a sensation of it. And so Fanelli has been made. Works that were worthless when they were written twenty years ago, and may still be worthless, have now been wildly applauded by an excited mob with the usual perverted judgment of the average mob.

This "Festival Fanelli" gave a first rendition of the "Impressions Pastorales," composed twenty-three years ago. This is a long symphonic tone-painting, the time necessary for the production of the whole of it without pause being about two hours and a half. It describes very minutely just the idea conveyed by the title—impression of the country. There is in it everything which a lover of the country finds enchanting in nature. And it would be a very great error of judgment as well as a very great injustice to state that this work has no merit. It has, on the contrary, a great deal of merit. It contains many passages of the most extreme beauty. Much of it is striking-



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at Nice last season.



PENCIL SKETCH OF GABRIEL FAURE, DIRECTOR OF THE  
PARIS CONSERVATOIRE.  
(From Le Monde Artiste.)

ly original both in conception and arrangement—original, even today, in spite of the fact that it was composed so many years ago. I am satisfied that were this work cut down and arranged by a skilful hand, it would be an immense, genuine and well deserved success. As I have said before, I find the Fanelli case infinitely pathetic. If this man had had a hearing, had had, in his early days, an opportunity to hear his own works, to "feel" their defects, to get in touch with the public pulse, he would certainly have grown into one of the greatest composers of our time. That is my opinion. To have been able to have conceived such bits of harmony, of tone painting, of orchestration, over twenty years ago, without any example to go by, without any one to copy, is truly evidence of genius. The man was inspired. But that he has grown is very doubtful. It is difficult to grow when the ear has

no opportunity to test the effect of experiments worked out at the desk. What Fanelli's later works may be like—if he has written any—I do not know. But that he can, at this late date, start in anew I very much doubt. Fanelli is the victim of the evil system which makes a leader, a conductor, the absolute czar with power of life and death over the art and the artists of his community. I will have more to say on this subject in a later article on the subject of American music. For it is evident that American composers, many and many of them, are in the same position as was poor Fanelli twenty years ago. Day after day we hear absolutely valueless works performed. At the operas, at the orchestral concerts, by chamber music organizations, etc., we are constantly fed by this unpalatable gruel, this dry and worthless chaff. Why? Simply because the makers of it have a pull, or have money, or know how to push themselves. And yet I would not for a single moment say that this worthless stuff should not be performed. On the contrary, I claim that every composer should have his chance before the public, that the public should be the sole arbiter. This does not mean that every work of every composer should be performed, but that at least one large work of every composer should be tried, at least at rehearsal, perhaps at a sort of semi-public rehearsal where critics, publishers, etc., could hear it and judge of its worth. Had these things or just a portion of these things of Fanelli's been tried in this way they would certainly have won through. Their value from the standpoint of inspiration is incontestable, and the composer would have no doubt heard their defects, would have learned form and a respect for form. But with what might have been we have at present nothing to do. We can only state that these "Impressions Pastorales," as they now stand, are certainly not fit for performance, except perhaps as a sensational novelty, by any of our best orchestras.

After many years of expectation we have at last heard Charpentier's "Julien," and great has been the disappointment, even among the composer's friends and admirers. This is hardly an opera in the ordinary meaning of the word, and yet it is certainly very far from being anything strikingly new or original. It consists of eight detached scenes showing the life, material and spiritual, real and imaginary, of the Montmartre bohemian-poet. There is no story, no action, no denouement. But speaking only of the libretto, there is worse than that: there is much vulgarity, much evidence of archaic and antiquated thought. Charpentier is evidently living, in thought, in a past generation. It is as if he were so enamored of bohemianism that he cannot bear to let it die a natural death.

And yet, since the "Scenes de la vie de boheme" of Henri Murger, and "Mimi Pinson" of Alfred de Musset, bohemianism has gradually disappeared. And the ideals which led to these works are over half a century old. Murger died in 1861, de Musset died in 1857. What they painted was a picture of their time. It is not a picture of our time; and to us it seems antiquated. Even in Puccini's "Boheme" was are much more interested in the love affairs of Mimi and Rudolph than we are in the antics of these worthless artists who starve because they will not work. And it is just this love story, this heart interest, that is lacking in Charpentier's "Julien." As to the music of this work, it has much in it that is borrowed from the composer's own works, little in it that is either strikingly new or strikingly beautiful. May I be permitted to guess that Charpentier himself has been during all these years too much taken up with the fascinations of Montmartre bohemianism? That he has not learned the one great lesson of creative art: namely, that inspiration

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comes by hard, vigorous, unceasing labor, and not by sitting around in a recumbent mood and waiting for the ideas to alight upon the pensive brow? I know nothing whatever of Charpentier's life or habits. I only make this guess at an explanation for his evident lack of development artistically because he seemingly does not work, or, if he does work, he keeps the results of his labors to himself. He was born, you see, in 1860, and now is fifty-three years old, and when you sum up his entire output (published output), it seems pitifully small. What has he been doing in all these twenty-six years since he won the "Prix de Rome"? Certainly not producing with that energy and vigor which leads to artistic development. He is, at least, now just where he was thirteen years ago at the production of "Louise." And yet it cannot be denied that Charpentier is the one musician living who truly represents the great school of French romanticism. Is that school moribund? It is so claimed by some writers who believe that France, like the rest of the world, is weary of those maudlin tears, that excessive sentimentality, that pessimism and lassitude which follows debauch, that excessive and worshipful idealization of immorality. However this may be, "Julien" strikes one as being old-fashioned in thought, as coming too late, as being no advance on "Louise."

Madame de Sales tells me that she has booked a number of pupils for the summer months and will remain in Paris throughout the holiday season, during which time many of her winter pupils will remain with her. Mr. and Mrs. Howard E. Cavanah, whose excellent work with Madame de Sales has been noticed, have leased an apartment on Avenue Victor Hugo, to which they will return after a summer spent in America. At a recital given recently by pupils of Madame de Sales, Mr. Cavanah sang "Oh Cara imagine" from Mozart's "Magic Flute," "Sound an Alarm" from Handel's "Judas Maccabeus," and with Miss Niebling a duet from "Lakme"; Miss Edwards sang arias from Pergolesi and Verdi; Miss Delsolay, who possesses a surprisingly beautiful voice, sang numbers from Beethoven and Schumann, and Miss Profit, Miss Sanghaessy and Miss Brevoort were also heard. It was a most enjoyable recital and Madame de Sales may be congratulated on the success of her pupils and on having such excellent voices to work with.

Elsa Riess, a contralto, who is advertised on her program as coming from the Bayreuth Festival, which, I suppose, is intended to mean the Wagner Theater at Bayreuth, gave a recital last Tuesday afternoon, assisted Nikolai Sokoloff. I can only say that Mr. Sokoloff is a splendid violinist. His tone is simply exquisite; I have no other word for it; large and firm and luscious, and his technic admirably clear and sharp. He gave a masterly rendition of Handel's fourth sonata, played most brilliantly the second Bruch concerto and the "Souvenir de Moscou," Wieniawski, in all of which numbers he was greatly hindered by the faulty accompaniment of Max Neuhäus. Fortunately he played also Campbell-Tipton's "Suite Pastorale," accompanied by the composer. And in this both the soloist and the accompanist-composer won the greatest success of the whole recital. The ensemble and interpretation of these grateful and beautiful pieces were perfect. It is rare indeed that we are treated to so high a manifestation of real art.

Anton Hekking, cellist, gave a concert with orchestra last Thursday and won a genuine success from a small audience. Hekking, while not being a great cellist, possesses an adequate technic and gives pleasure by the evident sanity and healthfulness of his production. He played the Dvorák and Saint-Saëns concertos and the "Variations sur un thème rococo" Tchaikowsky, which was the attraction that drew me to this concert. It was well done, though the conducting of the orchestra by Casella left much to be desired. At this same concert two marches for piano, four hands, by Schubert, arranged for orchestra by Casella, were played—and had better not have been played. For what is the use of raking out this circus music which even the great composers of other days were ashamed to produce?

Mr. and Mrs. Marcel Chailley gave me the pleasure last Saturday of attending a recital of their large and most remarkable class of violin and piano pupils at their studio. I was particularly interested, because many of these pupils are Americans, and made a most excellent impression. I can, however, in the limited space allotted me, only mention a few of them: Vivian and Joyce Shaw-Kennedy, of Chicago, played "En Bateau," duet for two pianos, Debussy; Ruth Shaw-Kennedy and Miss Louyot played two duets for violins with piano accompaniment, by Godard; Miss Russell played the third ballade, Chopin. Among the violinists, Albert Moureaux, who is only ten years old and shows most remarkable talent, played a concerto by Sitt. Andree Barrien, eleven years old, showed a very clean technic in Wieniawski's mazurka; Mr. Chailley played with a beautiful tone a romance, by Lalo. Mlle.

Louyot, who has a most excellent manner and much firmness combined with musical taste, played a berceuse, by Chausse and a danse by German. Miss Stahl, of Hamburg, played a berceuse by Cesar Cui and a menuet by Kreisler, showing a large, firm tone and a most excellent technic, while Mlle. Boujam, second prize at the Paris Conservatoire, displayed a most remarkable technic and the manner of a finished artist in a concerto by d'Ambrosio. Among the pianists I can only mention Mlle. Salleron, who showed an exceptionally artistic nature in the variations on a theme of Beethoven by Saint-Saëns—a most effective composition, by the way—and Mlle. Herlemont, first prize at the Lille Conservatory, who is in every way a finished artist. There were a number of younger pupils, but to mention all of their work separately would take me beyond the confines of this short notice. It is not, however, because of any lack of appreciation of the excellence of their work that their names are omitted.

At the Salle Gaveau on May 28, under the auspices of the Bach Society, Paderewski gave a recital, assisted by the

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Bach Chorus, which sang unaccompanied chorals by Bach and by Jannquin. Paderewski played the "Fantasie Chromatique," Bach; sonata, op. 111, Beethoven, and sonata in F sharp, Schumann. His performance was wonderful and he had an immense success. There was no end to the applause and he played a number of encores. The French public certainly agrees with the American public, and, indeed, the public of the rest of the world, that Paderewski is a real giant of the piano.

I wonder if I am telling a secret in saying that the Dr. Frederick Clark, baritone, who made his Paris debut the other day at the Theater Michel, assisting Lily Butler at her lecture on "Old London" by singing some old English songs, is a brother of Charles W. Clark? I am sure I do not know. But I do know that if Dr. Clark takes up singing as a profession, it will soon be no secret that he is the possessor of a most remarkable voice, which is being rapidly brought to perfection by his brother, who is also his teacher. Voices seem to run in the Clark family.

One of the many pupils of Charles W. Clark, who has "made good" in an exceptional manner, is Goebel Richardson, formerly of Chicago, who came to Paris a few years ago with the sole purpose of singing grand opera. That she has succeeded is attested by the fact that last season she appeared fifty-three times at Nice, singing the following roles: Mallika in "Lakme," Waltraute in "Walküre," Lola in "Cavalleria Rusticana," Caroline in "L'Aigle," Uta in "Sigurd," Ulgrigie in "Le Bal Masque," Albine in "Thais," First Fate in "Twilight of Gods," Mother in "Louise." Mlle. Richardson has a remarkably pleasing voice and with it splendid talent as an actress. Then she has the physique necessary for the work. Having had the proper training vocally and being the possessor of a good brain she seems to have all the necessary attributes to make her a success.

## PHILADELPHIA

Philadelphia, Pa., June 8, 1913.

Helen Ware, one of the most gifted young violinists this city has produced, recently returned from her fourth winter season of study and concert tours in Austria-Hungary, Holland and Denmark. Miss Ware studied the greater part of last season with Sevcik, of Vienna, and Hubay, of Budapest, but she has also spent much time in travel in musically remote regions of Europe, where peculiar forms of national music thrive. Her former popularity in this city removes all doubt as to the reception she will receive on her promised appearances here next season.

For the last time before his departure this week to lead the Cincinnati Orchestra in its summer concerts, Wassili Leps appeared in an organ recital in the Church of the Saviour last Sunday evening. The program, which was given over entirely to Wagner, included the "Magic Fire" music, the procession of the Holy Grail, and the "Evening Star" from "Tannhäuser."

Mildred Faas last week resigned her post as soprano soloist at the Church of Christ to take a position in the quartet at St. Paul's Church, Ogontz. Miss Faas began her training with local teachers and only recently returned to this city after extended studies in Berlin.

At the recital of the Leefson-Hille Conservatory of Music, on Saturday evening last, the following pupils received teachers' certificates: Helen Cullbidge, Mildred Bray, and Elizabeth Mayhew. Features of the program were the playing of Elizabeth Harrison, Ruth Nathanson and Martha Petit, and the singing of the Ladies' Chorus, under the direction of Robert Schurig.

The twenty-eighth annual commencement of the Combs Broad Street Conservatory of Music was held in Scottish Rite Hall, last Tuesday evening. One of the features of the commencement was the excellent work of the pupils' Symphony Orchestra of sixty-eight players, under the baton of Gilbert Reynolds Combs, director of the conservatory. On Thursday evening Adele Hudnut, of the faculty, and Caroline Geiger gave an interesting lecture-recital in the auditorium of the conservatory on South Broad street. Miss Hudnut lectured on the Combs method of piano instruction, while Miss Geiger demonstrated her remarks from time to time at the piano.

The American Organ Players' Club will hold its twenty-second annual meeting at Estey Hall on Monday evening.

The annual dinner of the Music Teachers' Association of Philadelphia was held in the Presser Building last Monday evening. Among the speakers at the dinner, which was attended by many prominent in local musical life were John Luther Long and James Francis Cooke. Those present included: Richard Zeckwer, Virginia Rasco, T. Rasco, T. Rasco, Jr., Virginia M. Madden, Frances I. Brock, T. Worcester Worrell, Emily Lorenz Ball, Eulalia Williams, Adelaide R. Lauder, Perley Dunn Aldrich, Mrs. Perley Dunn Aldrich, Mrs. F. Dale, Mrs. L. R. Rogerson, Mrs. M. B. Moulton, Miss Gabell, Frederick Maxson, Anna E. Dever, Elizabeth Good Flaig, Fannie Lee Seabury, Louise Virginia Moore, Louis Larson, Nell Schwab, Grace C. Roberts, Lloyd M. Roberts, Katherine Rothrock, Edith W. Hamblin, Adam Geibel, George Falconer, Jr., Mrs. George Falconer, Jr., Katherine Steele, Laura B. Staley, Agnes Clune Quinlan, Theodore Presser, Mrs. Fahnestock, H. S. Fry, J. F. Cooke, Mrs. J. F. Cooke, Mrs. Herbert J. Tily, A. S. Carbett, A. Tubbs, W. E. Hetzel, Mrs. W. E. Hetzell, H. C. Magruder, Miss Magruder, John Luther Long, Thomas Tapper, the Rev. D. M. Steele, H. Ezernmann, Mrs. Oellers, Mrs. H. B. Bryan, Mrs. John Tetlow, Helen A. Chow, Dr. Hugh A. Clarke, Mr. De Horvath, Mrs. De Horvath, Mary K. English, M. H. Petzelt, Margaret S. Roak, Alice E. Rahn, Jeannette Gesaner, Harrietta M. Smedley, Emily Hibbard, Alice Lewis Murphy, Louise de Gunther, Frederick Peakes, M. B. Swaab, Emma Price, Ada Price, Miss A. C. Barrow, R. B. Barrow, Ada Turner Kurtz, George Conquest Anthony, Mrs. Anthony, May Porter, May T. Wilson, Miss Huhn, Mrs. Morrow, Katherine B. Eitner, Selma Katzenstein, Mrs. D. D. Wood, Abbie Whinnery, Mrs. A. G. Cowgill, Anna Bell Stubbs, Caryl Perot, Amy Heaton, Amy A. Wright, Miss A. Hunsberger, A. Hunsberger, Florence Yerger, Mrs. Theodore Presser, Mrs. Z. T. Stewart, Rollo Maitland, Mrs. Rollo Maitland, Daniel Batchellor, Mrs. Francis Clarke, Mrs. M. K. Zimmerman, Maurits Leefson. H. P. QUICKSALL.

Fussy Old Lady—"I want two good seats for this afternoon in the coolest part of the house."

Ticket Agent—"All right, madame; here are two in Z row."—Life.

# The PROGRESS of AMERICAN MUSIC

[This department is designed by THE MUSICAL COURIER to be as complete a record as possible all over the world of works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever, to help make the record all encompassing. However, advance notices and advance programs will not be considered. The clippings and programs sent must report the concerts which actually have taken place. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for THE MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Beach, Mrs. H. H. A.—"The Year's at the Spring" (song), sung by Aletta Jacobson, Minneapolis School of Music, Minneapolis, Minn., May 19, 1913.  
 —"Ah Love! But a Day" (song), sung by Alice Campbell, Metropolitan Opera House Studio, New York, May 24, 1913.  
 —"The Bluebells" (ladies' quartet), sung by Verdi Stout, Lavita Stewart, Fay Squires, Myrtle Sheldon, Jenkins Hall, St. Joseph, Mo., May 8, 1913.  
 Bond, Carrie Jacobs—"Little Pink Rose," "O, Haunting Memories" (songs), sung by Mrs. Tennell, Jenkins Hall, St. Joseph, Mo., May 8, 1913.  
 Cadman, Charles Wakefield—"From the Land of the Sky-Blue Water" (song), sung by Dean Blake, Amphion Club, San Diego, Cal., March 12, 1913.  
 —"From the Land of the Sky-Blue Water" (song), sung by Dean Blake, U. S. Grant Concert Hall, San Diego, Cal., December 17, 1912.  
 —"Call Me No More" (song), sung by Mrs. Epstein, Granite City, Mo., May 16, 1913.  
 —"Love's Highway" (chorus), sung by Cecilia Choral Club, St. Louis, Mo., May 14, 1913.  
 —"From the Land of the Sky-Blue Water" (song), sung by Ernestine Gautier, St. John, N. B., May 19, 1913.  
 —"From the Land of the Sky-Blue Water" (song), sung by Jennie Jackson-Hill, Metropolitan Opera House Studio, New York, May 24, 1913.  
 —"Memories" (song), sung by Audrey Launder, Metropolitan Opera House Studio, New York, May 24, 1913.  
 —"Memories," "Call Me No More" (songs), sung by Mrs. A. I. Epstein, Choral Hall, Kirkwood, St. Louis, Mo., May 5, 1913.  
 Campbell-Tipton, Louis—"A Spirit Flower" (song), sung by Norma Schoolar, Musical Art Institute, Oklahoma City, Okla., May 5, 1913.  
 Chadwick, George W.—"Nocturne" (piano), played by Edna Grassmuck, Acorn Club, Philadelphia, Pa., May 12, 1913.  
 Coombs, Charles Whitney—"Her Rose" (song), sung by Glen McCormack, McKendree College Chapel, Lebanon, Ill., May 10, 1913.  
 De Koven, Reginald—"Nita Gitana" (song), sung by Mrs. F. P. Robinson, Jenkins Hall, St. Joseph, Mo., May 8, 1913.  
 Edwards, Julian—"Sweet Thoughts of Home" ("Love's Lottery"), (song), sung by Audrey Launder, Metropolitan Opera House Studio, New York, May 24, 1913.  
 Gilbarte, Hallett—"Two Roses," "Minuet" (songs), sung by Hollis Edison Davenney, Carnegie Hall, Pittsburgh, Pa., May 2, 1913.  
 —"Youth," "Two Roses," "Night," "Forever and a Day" (songs), sung by Vernon Archibald, Plaza Hotel, New York, May 8, 1913.  
 —"Ah, Love, but a Day" (song), sung by Sibyl Sammis McDermid, Rome, N. Y., May 5, 1913.  
 —"Two Roses" (song), sung by Hazel Bennett, Aeolian Hall, New York, May 6, 1913.  
 —"Menuet la Phyllis," "Two Roses" (songs), sung by Jeanne Jomelli, London, England, May 6, 1913.  
 —"Two Roses," "The Little Girl," "Spanish Serenade," "Ah, Love, but a Day," "Thoughts of You," "A Rose, A Dream" (songs), sung by the composer, Country Club, Youngstown, O., May 5, 1913.  
 —"Menuet la Phyllis" (song), sung by Frances Alda, Carnegie Hall, Pittsburgh, Pa., April 28, 1913.  
 —"Two Roses," "There, Little Girl," "Spanish Serenade," "Ah, Love, but a Day," "Thoughts of You," "A Rose, A Dream" (songs), sung by the composer, Philadelphia, Pa., April 29, 1913.  
 Gilbert, Henry F.—"Zephyrus," "First Celtic Study" (songs), sung by Francis Rogers, Rumford Hall, New York, May 4, 1913.  
 Hadley, Henry K.—"Hong-Kong Romance" (chorus), sung by the Glee Club of the Boston Teachers' Club, Jordan Hall, Boston, Mass., May 6, 1913.  
 Haff, Wright B.—"The Baby Moon," "A Lullaby" (songs), sung by E. Mullin, New York, May 17, 1913.  
 Hahn, Carl—"Saengergruss" (chorus), sung by the massed chorus at the Texas State Saengerfest, Auditorium, Houston, Texas, May 7, 1913.

—"My Neighbor's Garden" ("Was überhägt ist Mein"), (chorus), sung by the Concordia Society of Galveston at the Texas State Saengerfest, Houston, Texas, May 7, 1913.  
 Harlow, Louis—"Little Sonata," G major (ms.), (piano), played by the composer, Huntington Chambers Hall, Boston, Mass., May 8, 1913.  
 Homer, Sidney—"Uncle Rome," "A Banjo Song" (songs), sung by Dean Blake, Amphion Club, San Diego, Cal., March 12, 1913.  
 —"Prospect" (song), sung by Francis Rogers, Rumford Hall, New York, May 4, 1913.  
 —"A Pocket-handkerchief to Hem," "Mix a Pancake" (songs), sung by Cleo Gascoigne, New York, May 6, 1913.  
 —"Fairy Boat" (song), sung by Aletta Jacobson, Minneapolis, School of Music, Minneapolis, Minn., May 19, 1913.  
 Kroeger, Ernest R.—"Egeria," "March of the Indian Phantoms," "Dance of the Elves" (piano), played by the composer, Granite City, Ill., May 16, 1913.  
 —"Scene Orientale," op. 37, No. 3 (organ), played by Ruth Sligh, St. Louis, Mo., May 17, 1913.  
 —"Sonata," D flat major (first movement), (piano), played by Horace White, Missouri School for the Blind, St. Louis, Mo., May 9, 1913.  
 Lambord, Benjamin—"Love's Fulfillment" (song), sung by Francis Rogers, Rumford Hall, New York, May 4, 1913.  
 Lang, Margaret Ruthven—"An Irish Love Song" (song), sung by Helen Stapleton, Metropolitan Opera House Studio, New York, May 24, 1913.  
 Le Massena, C. E.—"Cradle Song" (song), sung by Philip Spooner, First Methodist Episcopal Church, Rahway, N. J., May 23, 1913.  
 Lynes, Frank—"My King" (song), sung by Glen McCormack, McKendree College Chapel, Lebanon, Ill., May 10, 1913.  
 MacDowell, Edward A.—"Woodland Suite" (overture), played by the Chicago Symphony Orchestra, Frederick Stock, conductor, Des Moines, Iowa, May 8, 1913.  
 —"Concerto in A minor" (piano), played by Mary B. Smith, Minneapolis, Minn., May 9, 1913.  
 —"To a Wild Rose," "To a Water Lily" (piano), played by Josephine Fritsch, St. Louis, Mo., May 17, 1913.  
 —"To a Water Lily," "Will-o-The-Wisp" (piano), played by Leo Zumsteg, St. Louis, Mo., May 14, 1913.  
 —Suite: "Woodland," op. 42, "In a Haunted Forest"; "Summer Idyl"; "In October"; The Shepherdess' Song; "Forest Spirits," played by the Chicago Symphony Orchestra, Frederick Stock, conductor, Hill Auditorium, Ann Arbor, Mich., May 16, 1913.  
 —"Idyl," in A (piano), played by Catherine F. Zieher, Acorn Club, Philadelphia, Pa., May 12, 1913.  
 —"Idyl," "Blue Bells," "Thy Beaming Eyes" (songs), sung by Florence Mulford Hunt, St. Paul's Methodist Episcopal Church, Newark, N. J., May 7, 1913.  
 —"The Bluebell" (song), sung by Mrs. A. I. Epstein, Choral Hall, Kirkwood, St. Louis, Mo., May 5, 1913.  
 —"Thy Beaming Eyes" (song), sung by Fay Squires, Jenkins Hall, St. Joseph, Mo., May 8, 1913.  
 Manning, Edward—"Nightfall" (song), sung by Frances Rogers, Rumford Hall, New York, May 4, 1913.  
 Mason, Daniel Gregory—"Pastorale," for violin, clarinet and piano, op. 8, played by Edouard Dethier, Burnet C. Tutill, Henriette Michelson, Rumford Hall, New York, May 4, 1913.  
 McMillan, Malcolm Dana—"The Heart of Farazda," an Arabian song cycle, sung by Christine Miller, Lake Erie College, Painesville, O., January 22, 1912.  
 —"The Heart of Farazda," and Arabian song cycle, sung by Christine Miller, Des Moines, Iowa, February 12, 1912.  
 —"The Heart of Farazda," an Arabian song cycle, sung by Christine Miller, Racine Choral Club, Racine, Wis., February 13, 1913.  
 —"The Heart of Farazda," an Arabian song cycle, sung by Christine Miller, Tuesday Musical Club, Wausau, Wis., February 14, 1912.  
 —"The Heart of Farazda," an Arabian song cycle, sung by Christine Miller, Appleton, Wis., February 16, 1912.

—"The Heart of Farazda," an Arabian song cycle, sung by Christine Miller, Mendelssohn Club, Cleveland, O., March 18, 1913.  
 —"The Heart of Farazda," an Arabian song cycle, sung by Christine Miller, Washington, D. C., March 21, 1913.  
 —"The Heart of Farazda," an Arabian song cycle, sung by Christine Miller, Greensburg, Pa., May 1, 1912.  
 —"The Heart of Farazda," an Arabian song cycle, sung by Marie O'Meara, Matinee Musical Club, Duluth, Minn., October 4, 1911.  
 —"The Heart of Farazda," an Arabian song cycle, sung by Marie O'Meara, Thursday Musical Club, Minneapolis, Minn., October 19, 1911.  
 Nevin, Ethelbert—"The Rosary" (song), sung by the Cecilia Choral Club, St. Louis, Mo., May 14, 1913.  
 —"In Boccaccio's Villa" (piano), played by Ester Middelendorf, St. Louis, Mo., May 17, 1913.  
 —"The Night Has a Thousand Eyes" (chorus), sung by the Glee Club of the Boston Teachers' Club, Jordan Hall, Boston, Mass., May 6, 1913.  
 —"Rosary" (piano), played by Bertha Webb, McKendree College Chapel, Lebanon, Ill., May 10, 1913.  
 Rogers, James S.—"Let Miss Lindy Pass" (song), sung by Mrs. Anna Harris, Metropolitan Opera House Studio, New York, May 24, 1913.  
 Salter, Mary Turner—"The Cry of Rachael" (song), sung by Norma Schoolar, Musical Art Institute, Oklahoma City, Okla., May 5, 1913.  
 —"Sleep, Little Lady" (chorus), sung by the Cecilia Choral Club, St. Louis, Mo., May 14, 1913.  
 —"The Pine Tree" (song), sung by Mrs. Anna Harris, Metropolitan Opera House Studio, New York, May 24, 1913.  
 —"Mistress Mary" (song), sung by Fay Squires, Jenkins Hall, St. Joseph, Mo., May 8, 1913.  
 Scott, John Prindle—"The Secret" (song), sung by Helen Shoenfer, Jenkins Hall, St. Joseph, Mo., May 8, 1913.  
 Sousa, John Phillip—"Stars and Stripes" (orchestra), played at Symphony Hall "Pop" concert, Boston, Mass., May 6, 1913.  
 Speaks, Oley—"Little One a-Cryin'" (song), sung by Ruth Reuillard, Jenkins Hall, St. Joseph, Mo., May 8, 1913.  
 —"To You" (song), sung by Alice Campbell, Metropolitan Opera House Studio, New York, May 24, 1913.  
 Spross, Charles Gilbert—"Yesterday and Today," "Will-o-the Wisp" (songs), sung by Elizabeth Hedden, Studio 500, Carnegie Hall, New York, May 14, 1913.  
 —"Yesterday and Today" (song), sung by Lydia Jones, Queens Borough Musical Society, King's Manor House, Jamaica, N. Y., May 21, 1913.  
 —"Will-o-the Wisp" (song), sung by Cleo Gascoigne, New York, May 6, 1913.  
 Ward, Frank E.—"Sonata," for piano and violin, op. 9, played by Henriette Michelson and Edouard Dethier, Rumford Hall, New York, May 4, 1913.  
 Worrell, Lola Carrier—"The Pine Tree" (song), sung by Dean Blake, Amphion Club, Wednesday Club House, San Diego, Cal., March 12, 1913.

## Yvonne de Treville Is Her Own Manager.

The famous coloratura soprano, Yvonne de Treville, has become her own manager. This prima donna, who made her debut at the age of sixteen years, has been heard and eulogized in France, Germany, Austria-Hungary, Roumania, Belgium, Denmark, Sweden, Russia, Egypt, Algiers, England, America and Italy. She sings in fourteen languages, is a painter, harpist and violinist. Although she was born in Galveston, Texas, the most of her life has been spent abroad, principally in Paris. Her father, a Frenchman, M. De Giersi, was at one time a member of the Russian diplomatic corps. Her mother is an American.

After an extensive riding trip in the Grand Canyon of Arizona and Yosemite Valley in California, Madame de Treville and her mother will go to the prima donna's beautiful home in Brussels.

Madame de Treville will return to America about October 1.

The Wagner "Ring" and Verdi's "Falstaff" delighted Bremen not long ago.



## CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,  
Cincinnati, Ohio, June 7, 1913.

Wassili Leps, who was born in Russia, educated in Germany, won his success as a musician in America, will make his debut as conductor of the Cincinnati Summer Orchestra tonight at a special concert at the Country Club. The regular season of the Summer Orchestra (composed of picked men from the Cincinnati Symphony Orchestra) begins Sunday, June 8. From here the orchestra will go to Willow Grove, Pa., where the summer season will end August 24. Mr. Leps arrived in this city Thursday and began rehearsals with the orchestra on Friday. These rehearsals were very interesting, showing the complete confidence Mr. Leps has in the organization now under his direction. As bits of the Rubinstein melody in F. Sibelius' "Valse Triste," Liszt's "Liebestraum" or the "Miserere" from "Trovatore" floated out into Emery Auditorium, he would rap his desk with a quick "Very good!" and turn to another selection. "The Cincinnati Orchestra is one of the finest in the country," he said. Mr. Leps has arranged some very interesting programs for the summer engagement, which will include classical music as well as operatic selections and many delightful waltzes, intermezzi, etc. At Willow Grove, Pa., where Mr. Leps conducted concerts somewhat similar to those which will be given here, he attained a high degree of success. Mr. Leps is director of the Philadelphia Operatic Society and has conducted the Philadelphia Orchestra in the absence of the regular conductor. The management of the Symphony Orchestra predicts for him an extensive popularity in Cincinnati before the close of the season. The program for Mr. Leps' first concert in Cincinnati at the Country Club is as follows:

Overture, Midsummer Night's Dream.....Mendelssohn  
Humoresque.....Dvorak  
Kammermusik.....Rubinstein  
Scene Napolitaine.....Massenet  
Entr'act, from the Jewels of the Madonna.....Wolf-Ferrari  
Intermezzo, from the Jewels of the Madonna.....Wolf-Ferrari  
Caprice, Italian.....Tchaikowsky

A galaxy of rare talent was presented at the Cincinnati Conservatory of Music last Wednesday evening, when the piano class of Hans Richard was heard in recital. Beulah Davis gave the Beethoven sonata, C minor, op. 53, with admirable poise and breadth; Gwendolyn Bayless displayed temperamental gifts in the Liszt setting of "Widmung"; Katherine Russell showed a musical nature in her charming presentation of the Schutt "Carnival"; Fannie Mae Pointer gave hints of excellent qualifications in her animated playing of the "Etude en Forme de Valse" of Saint-Saëns. Alice Shiels played with technical freedom, fine tonal warmth and mature conception the first movement of the great Beethoven, op. 111, sonata. Myra Reed demonstrated her fresh musical nature, unusual technical proficiency and buoyant talent in the first movement of the D'Albert concerto, No. 2. Lena Palmer, who has from time to time attracted special attention as a pianist of unusual capacity, played the A flat Chopin ballade in a compelling manner. The talented Cincinnati pianist, Alma Betscher, played the Liszt E flat concerto with bravura and in admirable poise and breadth. Harold Morris proved himself a pianist of unusual intensity, brilliantly equipped and artistically endowed in his playing of the Liszt legende, "St. Francis on the Waves." It was an admirable display of student accomplishment, and the participants, as well as Mr. Richard, are to be warmly congratulated.

The Conservatory baccalaureate service will be conducted by Dr. Neibel, pastor of the Mt. Auburn Presbyterian Church, in Conservatory Concert Hall, Sunday afternoon, June 8, at 4:30 o'clock. The conservatory choir, under Harold Becket Gibbs, will sing several anthems, and the 1913 graduating class of thirty-six members will attend in a body.

Wilhelm Kraupner presented Alma Rabe in her graduation recital at the Cincinnati Conservatory of Music, Thursday evening, June 5. Her playing is marked by ease and facility of execution. She made a decisive impression with her opening number, the "Orpheus" of Liszt, and revealed a diversity of good qualities in a group of soli. The test of the Tchaikowsky B flat minor concerto she stood with credit, displaying excellent command of the keyboard and a good understanding of the larger forms. She was much applauded by a large audience.

The Cincinnati Conservatory of Music was the scene Friday evening of a very interesting joint recital by two of this season's graduates, Corinne Pfaff, violinist, pupil of Signor Tirindelli, and Juanita Thomas, pianist, pupil of Hans Richard. Miss Pfaff is a young violinist of serious ideals, with a mellow tone and sound technic. She played the Beethoven F major sonata for piano and violin, with Lena Palmer, thereby making a highly praiseworthy open-

ing impression, which she sustained throughout her interesting numbers. Of particular moment was her beautiful playing of the Wagner-Wilhelmj "Parsifal Paraphrase." Juanita Thomas imbued her playing of the Beethoven sonata, op. 81, with personal charm and youthful vigor, and her musicianship was thoroughly in evidence. "Zwei Liebes-Novellen" of Hugo Wolff were distinguished by soulfulness, simplicity and delicacy, and she revealed her brilliancy and artistic fire in the G minor rhapsody of Brahms. She is a young pianist of excellent capabilities. Both concert givers were enthusiastically received.

The graduation exercises of the Cincinnati Conservatory of Music will be a brilliant event of Thursday evening, June 12. The speaker of the occasion will be Dr. Frank W. Chandler, head of the Department of Comparative Literature at the University of Cincinnati, and the Rev. Langdale, of the Avondale Methodist Church, will officiate. The musical portion of the program will be given by the Conservatory Orchestra, under the direction of Pier Adolfo Tirindelli. There will be thirty-six graduates, from the post-graduate department, the departments of vocal culture, piano, violin, organ, theory and composition, elocution, public school music, and English language and literature, the candidates coming from twelve different States, representing a galaxy of unusual talent along these special lines of work.

Frederic Shailer Evans, one of Cincinnati's most popular teachers, presented his pupils in a splendid program at the Cincinnati Conservatory of Music last Tuesday even-

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Miss Spencer played the Rimsky-Korsakoff concerto with great eloquence and sweeping impetuosity.—Leipziger Abendzeitung, Jan. 8, 1913.  
Miss Spencer is not merely a very fine executant, but she is also a thorough artist and strong and interesting personality.—London Daily Graphic, Nov. 18, 1911.  
**MASON & HAMLIN PIANO**

ing. Lloyd Miller, a talented pianist, played the B major Chopin nocturne in fine taste; Mrs. Curtis Dougherty's reading of the Mendelssohn D minor concerto was invested with charm and brilliancy, and was an interesting item of the evening's offerings. Fannie Louise Des Jardins gave a definite impression of individuality and of abilities of uncommon order in her playing of the Mozart C minor fantasie, and the Schubert theme and variations, B flat major. Lucile Skinner, who combines with poetry, fine energy and generous abandon, gave a delightful Chopin group; Harry Spangler played with admirable fluency and force a group of Liszt and Chopin, giving an excellent account of his powers in the A flat polonaise. Mrs. Joseph Rawson, Jr., gave the prelude from the MacDowell suite, op. 10, with brilliant assurance and authoritative decision, while she played the Strauss "Reverie" with exquisite delicacy and tone color. Helen Venn's intellectual independence, artistic sense and fine technical equipment were conspicuously shown in the Scharwenka B flat minor concerto.

An event of the week that will interest the musical community will be the thirty-fifth annual commencement exercises of the College of Music at the Odeon on Thursday morning. Striking evidence of the increasing standards and progress of the institution is manifested in the additional number of graduates, which this year reaches to eleven, more than the college has had in many years. During the past year the college presented a fine series of artistic programs, representing all departments of instruction, including the brilliant performance of the Mozart opera, "The Marriage of Figaro," by the Springer Opera Club, which came in for much admirable comment for those in attendance. The usual brilliant program will be given with full orchestral accompaniment, and the soloists are selected from among the graduating body. Trios from the operas "La Gioconda" and "Cosi fan Tutte" will be sung by Alma Beck, Viola Foote and Leo Ullrich. Anna von Unruh will sing the aria "I am Titania" from "Mignon," and William Knox, violinist, is to play the Spohr concerto. Howard Hess, pianist, will be heard in the intermezzo from the difficult Scharwenka concerto, and

Betty Gould will play Saint-Saëns' "Rhapsody d'Auvergne." Many will be interested in the performance of the flute number, a concerto by Chaminade, in which the solo instrument will be taken by Ellis McDiarmid. The accompaniments will be furnished by the College Orchestra, augmented by the customary number of professional men from the Cincinnati Symphony. The speaker this year is to be George H. Puchta, and the awards will be distributed by Adolph Klein of the board of trustees.

The recital which the College of Music gave at the Odeon Wednesday evening was a most enjoyable event. On this occasion the class of Louis Victor Saar was presented in a piano ensemble and composition recital, and was unquestionably one of the best arranged and well prepared programs that has been heard for some time. The young pianists reflected much of the ideals of their eminent master, evidently choosing his model for their future accomplishments, and their playing was all that could be desired. Two well written songs by Theodora Sponagle, of Mr. Saar's composition class, added to the interest of the program, and were well received.

A large audience of music lovers attended the song recital given by pupils from the class of Lino Mattioli, of the College of Music, at the Odeon, Tuesday evening. The exquisite voices of the participants offered much enjoyment, and some really rare talent was exhibited. In many respects Tuesday evening's recital compared favorably with that given under Signor Mattioli's supervision a short time ago, although several new students were presented. Laura Baer, Carmen Blow, Gretchen Morris, Elva Kaiper and Walter Vaughan especially excelled.

The College of Music will present pupils from the class of Albino Gorno, principal of the piano department, in a solo and ensemble evening of classic and modern compositions next Thursday evening.

The Wyoming Musical Club gave the cantata "King Rene's Daughter" June 2, the chorus, composed of members of the club, doing especially good work under the direction of Marie F. Cochran. Louise Evatt was the soloist, playing a group of Chopin and selections from Debussy, Vogrich and Friml.

### MUSIC IN SPOKANE.

Spokane, Wash., June 9, 1913.

At the Central Christian Church an interesting program was given recently by the choir of seventy-five voices, under the direction of Russell Morrison. There were selections from Gaul's "Holy City," "The Messiah," "The Creation," Rossini's "Stabat Mater" and the trio "Lift Thine Eyes" from "Elijah." Mrs. James A. Brown, contralto, sang "O, Rest in the Lord," from "Elijah"; E. J. Blount, baritone, "O, God Have Mercy," from "St. Paul"; H. J. Anderson, tenor, "If with All Your Hearts," from "Elijah," and Mrs. A. R. Amos, soprano, sang the solo part in the "Inflammatus." Lillian Ross was at the organ and Mrs. S. M. Pefley assisted at the piano.

On Thursday, May 22, at Sherman, Clay & Co.'s warehouse, George Buckley, head of the violin department of the Spokane School of Music, presented Master Frithiof Eid, assisted by Audrey Botham, soprano, pupil of Francis Walker, and Hazel Hammer, pianist, pupil of Edgar Sherwood. In all his selections Master Eid displayed a mastery of the technical difficulties quite unusual for so youthful a performer and received well deserved commendation.

Friday, June 6, the advanced pupils of Sam Lamberson appeared in recital at Sherman, Clay & Co.'s warehouses. The individuality of the several players, tempered by the skilled guidance of Mr. Lamberson, carried them through a most difficult program.

Pupils of the Dunning-Jackson School of Music pleased a large audience at their recital in Eiler's Hall Friday, June 6. Much ability was displayed by the youthful performers, and in the ensemble playing a smoothness quite unusual for students, earned them hearty applause. Of the violin pupils appearing Bruce Healy, the possessor of a pleasing personality and the happy faculty, not common in one so young, of bringing a beautiful tone from his instrument, played the "Meditation" from "Thais," by Massenet, and the "Obertass," by Wieniawski.

ELMO M. MINEHART.

Mahler and Schönberg were great friends. One day the former was listening to a work by the latter. At the close a gentleman on his right began to hiss furiously. "Why are you hissing?" asked Mahler. "I always do when I don't like a thing," replied the stranger. "I did the same when I heard yours!"—Monthly Musical Record.

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**Hazel Lucille Peck's Success.**

Hazel Lucille Peck, the Pittsburgh (Pa.) pianist, has been enjoying many successes of late. Miss Peck has appeared not only in many important cities in the United States, but also throughout Germany, and her achievements both here and abroad have won for her the praise of the critics. The following comments from the press refer to some of Miss Peck's recent engagements:

Gifted with unusual ability, which has been developed by conscientious study, of fine musical temperament, of clear intelligence, and of winning personality, Miss Peck at once secures the attention of her audience, which increases in enthusiasm to the finish of her varied and scholarly programs.—Pittsburgh Dispatch.

Miss Peck has a delightfully sympathetic manner with the piano, and a clear, attractive technic. Her performance was much enjoyed by her hearers.—Pittsburgh Press.

The splendid manner in which Miss Peck played, spoke not only of concentrated work for technic and tone, but also of the artistic



HAZEL LUCILLE PECK.

touches of a true musician. After repeated encores Miss Peck responded in a very charming manner by playing one of her own compositions.—Youngstown (Ohio) Telegram.

Miss Peck is a young woman of great ability, and as she has the musical qualities, will doubtless make a career. Her numbers were well chosen, being pleasing to both the musicians and the laymen, and some of the numbers were new, which is not always the case where piano numbers are given. Miss Peck plays with a great precision, but still with what is wont to be called "feeling." It is all straightforward though without "morbidezza." She was greeted with hearty applause after each number.—Youngstown (Ohio) Vindicator.

Miss Peck has been a serious student, and her playing shows the union of intelligent work and great talent. Her thoroughly competent little hands twinkled through one composition after another with apparently little effort, and her audience was astonished as well as charmed by her strength and brilliancy.—Monongahela (Pa.) Republican.

Hazel Peck, the soloist, gave a program showing a versatility and a mastery of technic surprising in one so young. She approached the great composers with a sure and convincing touch and interpreted them with much musical comprehension as well as brilliancy. Miss Peck is to be congratulated for the quality of her work which, fine as it is, gives promise of greater things in the future.—Monongahela (Pa.) Times.

Few of those present knew how rare a treat awaited them in Miss Peck's playing, and the pleasure gained by the surprise.—Butler (Pa.) Eagle. (Advertisement.)

**GRANVILLE MUSICAL FESTIVAL.**

The seventh spring music festival, Carl Paige Wood, musical director, was given in the Baptist Church, Granville, Ohio, May 27 and 28. The Engwerson Choral Society, assisted by Beatrice Eagle Harrington (soprano), Walter C. Earnest (tenor), Marcus Kellerman (baritone), with Fannie Judson Farrar and Ruth Esther Rockwood, accompanists, participated in the first concert, of which the following was the program:

Daybreak ..... Eaton Fanning  
The Waves were Dancing Lightly ..... Kucken  
Chorus.  
Where Blossoms Grow ..... Gertrude Sans Souci  
A Moonlight Song ..... Cadman  
Ecstasy ..... Rummel  
Mr. Earnest.  
My Shadow ..... Stephens  
Little Gray Dove ..... Victor Saar  
The Lass with the Delicate Air ..... Arne  
Mrs. Harrington.  
Legend ..... Tchaikowsky  
My Love Dwelt in a Northern Land ..... Edward Elgar  
Chorus.  
A Banjo Song ..... Sidney Homer  
Mammy's Song ..... Harriet Ware  
Inter Nos ..... Alexander MacFadyen

My Love's Like a Red Red Rose ..... Carl Paige Wood  
On the Road to Mandalay ..... Charles Gilbert Spross  
Mr. Kellerman.

Life has Sent Me Many Roses ..... Lohr  
The Fairy Pipers ..... Bremer  
Rider of the Forest ..... Bullock  
Mr. Earnest.

Fair Ellen ..... Max Bruch  
Mrs. Harrington, Mr. Kellerman and chorus.

At the second concert, Gounod's sacred trilogy, "The Redemption," was performed by the chorus, with the same soloists, and in addition a semi-chorus, quartet, trio and organist.

**The Minneapolis School of Music.**

Minneapolis, Minn., June 8, 1913.

The commencement exercises will occur next Friday evening, June 13, in the school recital hall. An orchestra of twenty symphony musicians, augmented by members of the faculty and advanced students, under the direction of William H. Pontius, will furnish the accompaniments for the entire program, which follows:

Concerto, G minor, op. 22, No. 2 ..... Camille Saint-Saëns  
Katherine Allen.  
Ungarische Phantasie ..... Franz Liszt  
Bonnie Hanson.  
The Messenger ..... Brown  
Mary L. Jamieson.  
Aria, Il est doux, Il est bon (Herodiade) ..... Jules Massenet  
Aletta Jacobson.  
Concerto, No. 2, A major ..... Franz Liszt  
Genevieve Brombach.  
Violin solo, andante and scherzo capriccio ..... Ferdinand David  
Ebba Sundstrom.  
The Happy Prince ..... Wilde  
Music by Liza Lehman.  
Dorothy Kurtzman, Edna Funk at the piano.  
Concerto, No. 1, A minor ..... Edward MacDowell  
Mary B. Smith.  
Aria, Il re pastore ..... W. A. Mozart  
Vivian Patridge—violin obbligato, Ebba Sundstrom.  
Concertstück, E flat, for piano and orchestra ..... Giuseppe Fabbrini  
Mrs. George W. Frasier.  
(Directed by the composer.)  
Presentation of diplomas—Charles M. Holt.

Lottie Saby, Helen Fargo, Ella Lindefeld, Muriel Pratt, Lila Cosgrove, Helen Gronvold and Louise Hersey, all pupils of Harrison Wall Johnson, will give a recital Monday afternoon, June 9 at 3 o'clock.

Marguerite Pauly, Harrison Day, Irene Hellner, Florence Broker, Vera Hosted, Doris Egge, Emilie Corliss and Lidia Wagner, pupils of Oda Birkenhauer, will give a recital Monday evening, June 9, at 8:15, in the school recital hall.

Florence Blewett and Helen Hitchcock, piano pupils of Harrison Wall Johnson, will give a recital Tuesday evening, June 10, at 8:15 o'clock in the school recital hall.

The picnic luncheon attracted nearly all of the pupils last Saturday. The program was unique and afforded much amusement. "Fortune tellers" were on hand and impersonations of teachers were indulged in by advanced students.

Florence Broker, Hilda Skundberg, Madge Robinson, Katharine Allen, Louise King, Irene Hellner, Doris Egge and Vera Hosted, pupils of Oda Birkenhauer, appeared in recital June 4. They were assisted by Margaret Maddigan, contralto, pupil of Stella Spears.

Helen Schroeder and Olive Remley, pupils of Charles M. Holt and Mary G. Kellett, gave their graduation recital last Monday. They were assisted by Genevieve Brombach, a pupil of Wilma Anderson-Gilman. Mrs. Gilman played the piano accompaniment for "Hiawatha's Wooing," which was read by Miss Schroeder.

Dorothy Kurtzman and George Duthie will not give their graduation recital until after commencement, as they are both reading on the University Extension for the next two weeks.

Mary L. Jamieson, pupil of Charles M. Holt and Mary G. Kellett read at the Soldiers Home last week and also at the Longfellow School.

Joseph Holicky, a former graduate of the dramatic department, is playing second parts at the Shubert this summer. Florence Thompson, another graduate of this department, was in the city a few days last week on her way to fill a summer stock engagement in the East.

Edna Hills and Marjory Mecusker gave an interesting graduation recital, consisting of monologues and humorous and dramatic readings. Miss Mecusker was especially good in her comedy number, "The House Cleaning," and Miss Hills was best, perhaps, in the dainty monologue, "Cherry Blossoms." Both readers were well received by a large audience.



## STEINERT SERIES OF POPULAR CONCERTS.

The Steinert series of four concerts at popular prices, given Friday evenings during April at Infantry Hall, Providence, R. I., furnished the following artists: Evelyn Scotney, soprano, protégée of Madame Melba; Marie Claessens, contralto of the Boston Opera Company; Alfredo Ramella, tenor; Howard White, basso; Harriet Barrows, soprano; Vita Witek, solo pianist; Anton Witek, solo violinist; Heinrich Warnke, violoncellist; Madame Carmen-Melia, dramatic soprano; Jaroslav Kocian, solo violinist; Edith Thompson, solo pianist; John McCormack, tenor; Lucy Marsh, lyric soprano; Felix Fox, solo pianist.

These concerts proved to be so successful that Albert M. Steinert has arranged for a series of four concerts to be given in Worcester, Mass., Sunday evenings, October 26, November 9, November 23, and December 7; in Portland, Me., Monday evenings, October 27, November 10, November 24 and December 8; in Providence, R. I., Tuesday evenings, October 28, November 11, November 25, and December 9; in Springfield, Mass., Wednesday evenings, October 29, November 12, November 26 and December 10.

The following outline shows the artists and the time of their appearance:

## WORCESTER, MASS.

First concert, October 26: Maud Powell, the distinguished violinist; Yolanda Mero, the celebrated Hungarian pianist; Harriet Barrows, soprano.

Second concert, November 9: Inez Barbour, soprano; Nevada Van Der Veer, contralto; Evan Williams, tenor; Reinald Werrenrath, baritone. This quartet will give a miscellaneous concert and a performance of "The Persian Garden" by Liza Lehmann.

Third concert, November 23: Johanna Galski, dramatic Wagnerian soprano, Metropolitan Opera Company; George Harris, tenor; Marie Caslova, violinist; Edwin Schneider, accompanist.

Fourth concert, December 7: Marie Rappold, dramatic soprano, Metropolitan Opera Company; Herbert Witherspoon, basso, Metropolitan Opera Company; Felix Fox, pianist.

## MUSIC IN BIRMINGHAM.

Birmingham, Ala., June 8, 1913.

Among the musical societies in Birmingham the Music Study Club undoubtedly stands at the head both as to enterprise and popularity. No musical club can figure on public support, if not working for something which tends to advance the musical interests of the community. To do this there must be system in the work undertaken; to give concerts simply for the sake of appearing in public serves no particular purpose, and does not in a city like Birmingham excite sufficient interest to draw a paying audience. It has time and again been suggested to other musical societies here to adopt a policy which would make local musicians feel that somebody was working with the idea of advancing their interests by "engaging" local artists as soloists for their performances and pay them for such services, but the idea has been rejected. Now comes the Music Study Club, an organization of several hundred members among the most influential people in the city, and announces "that during the coming year their semi-monthly meetings shall be held, not as heretofore, with fixed programs, but making each program a recital presented by a local artist; the character of the recital is to be left to the discretion of the artists, who will, of course, give their best, and who may appear alone or assisted by some of their advanced pupils. In this way musical development among our own people will be encouraged." And what seems of as much importance, the programs will be carried out as announced, which formerly has not always been possible. Three open meetings will be held with artists from a distance. Another step in the right direction, and which has also been suggested to the other musical clubs, but not acted upon, is the decision to invite men to become associate members; that this will help making the club still more popular goes without saying.

The Music Study Club, with its newly elected president, Mrs. Charles Sharpe, has, with the adoption of these new principles, entered upon a new era, which promises well for the advancement of music in Birmingham, and no doubt every artist and music teacher in the city will gladly lend his or her support to the successful carrying out of the plan. The club also for some years has worked for music in the public parks during the summer months, a feature which, as everybody knows, will create interest in music among all classes. It is to be hoped that the club will also see its way to pay local artists, who appear at the recitals, even though only a comparatively small fee, as it

## PORTLAND, ME.

First concert, October 27: Maud Powell, violinist; Yolanda Mero, pianist; Lambert Murphy, tenor, Metropolitan Opera Company.

Second concert, November 10: Inez Barbour, soprano; Nevada Van Der Veer, contralto; Evan Williams, tenor; Reinald Werrenrath, baritone. This quartet will give a miscellaneous concert and a performance of Liza Lehmann's "The Persian Garden."

Third concert, November 24: Johanna Galski, soprano; George Harris, tenor; Marie Caslova, violinist; Edwin Schneider, accompanist.

Fourth concert, December 8: Marie Rappold, soprano; Herbert Witherspoon, basso; Edith Thompson, solo pianist.

## PROVIDENCE, R. I.

First concert, October 28: Maud Powell, violinist; Yolanda Mero, pianist; Lambert Murphy, tenor.

Second concert, November 11: Inez Barbour, soprano; Nevada Van Der Veer, contralto; Evan Williams, tenor; Reinald Werrenrath, baritone. This quartet will give a miscellaneous concert and a performance of "The Persian Garden," by Liza Lehmann.

Third concert, November 25: Johanna Galski, soprano; George Harris, tenor; Marie Caslova, violinist; Edwin Schneider, accompanist.

Fourth concert, December 9: Marie Rappold, soprano; Herbert Witherspoon, basso; Alice Eldridge, solo pianist.

## SPRINGFIELD, MASS.

First concert, October 29: Maud Powell, violinist; Yolanda Mero, pianist; Lambert Murphy, tenor.

Second concert, November 12: Inez Barbour, soprano; Nevada Van Der Veer, contralto; Evan Williams, tenor; Reinald Werrenrath, baritone. This quartet will give a miscellaneous concert and a performance of "The Persian Garden," by Liza Lehmann.

Third concert, November 26: Johanna Galski, soprano; George Harris, tenor; Marie Caslova, violinist; Edwin Schneider, accompanist.

Fourth concert, December 10: Marie Rappold, soprano; Herbert Witherspoon, basso, Metropolitan Opera Company; Felix Fox, solo pianist.

is difficult to see why the members of a band should be paid and local artists not. However, this is a question which undoubtedly will regulate itself in the course of the season.

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On May 13 the Treble Clef Club and the Arion Club gave a joint concert at the Jefferson Theater, at which Smart's "Bride of Dunkerron" was rendered. The result as far as the choral work was concerned, showed that it is not feasible to render properly a work of this character, if joint rehearsals are not held throughout the season. Each club rehearsed the work separately, and only three joint rehearsals were held, as the ladies could not come at night, the men not during the day. For this reason the chorus work was not satisfactory, and it is not likely that the experiment will be repeated under similar conditions. Of the soloists, all pupils of Mr. Dahm-Petersen, who also was the musical director, conducting the performance while playing the accompaniment himself; Irene Jenkins was especially highly praised by the local press for doing excellent work; the other soloists were J. D. McGill, tenor, and J. W. Cox, baritone.

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Successful pupils' recitals were given by Mrs. Kern-Mullen, voice, and Carrie Hawley, piano.

DAHMPETERSEN.

## Ballmann's Band to Play.

Music for the fifth annual "cotton carnival," to be held in Galveston, Tex., July 20, will be furnished by Ballmann's Band, of Chicago. Acting Secretary E. R. Cheeseborough was authorized by the committee to close a contract with the band for an eleven day engagement at a gross price of \$5,000, the services of the organization to include daily concerts by the band, its soloists and one prima donna.

## Slezak's Third Chicago Engagement.

Leo Slezak, the dramatic tenor of the Vienna Royal Opera, has been engaged by the University of Chicago to give a song recital at that institution on March 10, 1914.

"You don't make very good music with that instrument," said a bystander to the man with the bass drum, as the band ceased to play.

"No," admitted the pounder of the drum; "I know I don't; but I drown a heap of bad music."—Ladies' Home Journal.

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## LOS ANGELES

Los Angeles, Cal., May 31, 1913.

There is no place in Los Angeles busier musically than the beautiful studio home of Mr. and Mrs. Thilo Becker, and probably no teacher in California has sent forth more pupils who have "made good" as pianists than Mr. Becker. He works constantly and conscientiously, with very little noise, but he accomplishes much. That this must be true also of Mrs. Becker's pupils was proved by the violin recital given by them last Saturday evening at Cumstock Hall. The work done by the smallest tots was almost unbelievable. The first number, a Haydn trio, was performed by three little folks, not one of whom was over eleven years old, and if you had shut your eyes you would have believed that it was a group of mature and finished players. Not only were note and intonation perfect, but conception and interpretation as well. The little cellist was only ten and a pupil of Axel Simonsen; the pianist was a pupil of Mr. Becker. It is worthy of mention that not once during that long and exacting program was a false intonation heard. The next remarkable thing was the fact that not only was real comprehension shown in each case, but the individual characteristics of each one was retained; there was nothing automatic or stereotyped about it and no greater proof of good teaching can be shown. Where all were so uniformly good it would be unfair to mention any one especially. Following is the program:

Trio in G, for piano, violin and cello ..... Haydn  
Stephanie Jambon, Purcell Mayer, Elizabeth le Fevre.  
Romance in G ..... Sitt  
Grace Wessendorf.  
Air varié ..... Vieuxtemps  
Carolyn le Fevre.  
Romance in F ..... Beethoven  
Purcell Mayer.  
Sonata in G minor ..... Locatelli  
Florence Georgia Taylor.  
Quartet in A minor, for two violins, cello and piano ..... Purcell  
Carolyn le Fevre, Mrs. Thilo Becker, Elizabeth le Fevre  
Will Garraway.  
Sonata in D ..... Handel  
Dorothy Armstrong.  
Introduction and adagio from G minor concerto ..... Bruch  
Audrey St. Clair Creighton.  
Duet for two violins and piano ..... Godard  
Florence Georgia Taylor and Mrs. Thilo Becker.  
Polonaise in A ..... Wieniawski  
Dorothy Armstrong.  
Concerto for two violins, first and second movements ..... Bach  
Audrey St. Clair Creighton and Mrs. Thilo Becker.

An excellent program was given as a testimonial to Mary Olive Gray at the Ebell Auditorium, on Monday evening, April 26. Miss Gray's sweet personality and generous nature have won for her many warm friends. It takes more than mere ability to draw forth such loving tributes as were accorded Miss Gray on this occasion. After each of her interesting piano groups she was showered with flowers and applause. Her last group was followed by an encore. She was assisted by excellent talent and the program was so varied that it made an unusually attractive evening and one quite out of the ordinary. Miss Gray is a member of the Society of the New England Conservatory here, where many former teachers and pupils of that famous institution have recently formed an organization. She is also a pupil of Godowsky, I understand. The program heard by a large audience was as follows:

Love Thoughts ..... Ferdinand von Grofe  
Gavotte No. 2 ..... D. Popper  
Elsa von Grofe-Menasco.  
Chant Hindou ..... Bemberg  
Bon jour Suzon ..... Delibes  
Ecstasy ..... Beach  
Mrs. B. Buckner Ringo.  
Prelude, op. 144, No. 1 ..... Ferd. Hiller  
Alla Polacca, op. 144, No. 2.  
Intermezzo, op. 144, No. 3.  
Mary Olive Gray.  
Hungarian Melodies ..... Francis Korby  
Mourning in the Village Dwells.  
Had a Horse, a Finer No One Ever Saw.  
Good Cheer.  
Mrs. Carl Johnson.  
Rosenzeit ..... Frans Abt  
His Lullaby ..... C. Jacobs Bond  
You and Love ..... Guy d'Hardelot  
Mary Belle Daily-Hardison.  
Hear Me, Ye Winds and Waves ..... Handel  
Yesterday and Today ..... Spross  
Night ..... Ronald  
Frank Bartlett Kurtz.  
Impromptu, op. 36 ..... Chopin  
Caprice, op. 2, No. 3 ..... Stavenhagen  
Love Dreams, No. 3 ..... Liszt  
Momento Gioioso, op. 42, No. 3 ..... Moszkowski  
Mary Olive Gray.  
Widmung ..... Schumann

Irish Folk Song ..... Foote  
Nightingale Song ..... Nevin  
Grace James.

One of the most delightful of the closing affairs of the season was the last meeting and the annual luncheon of the music section of the Ebell on last Monday morning. The short program was given by Katherine Fiske, contralto, one of the notables who has chosen Los Angeles as a home and taken up her abode here, and by Mrs. Sidney Webb, violinist; Mr. Simonsen, cellist, and Mrs. Herman Ryus, pianist. Madame Fiske sang a group of songs and gave a reading and the others gave two ensemble numbers. I arrived too late to hear the program, but I know it gave great pleasure, for it could not be otherwise with such talent. The luncheon following was a brilliant success. During the dainty repast bright and happy toasts were given by many of the talented guests and Mrs. Ryus, the loved and lovely curator of the music section, made an ideal toastmistress, introducing each speaker with grace and wit, as well as graciousness. It was an unqualified success from every standpoint and the members and their guests parted until next season with regret and a beautiful spirit of kindly good fellowship.

One of the most finished and artistic programs it has been my pleasure to hear from local artists this season was enjoyed in Pasadena, Wednesday afternoon, May 28, at the home of Mrs. James Nolan Harper, when she and Mrs. Samuel H. Baker were hostesses to the Creative Club and their friends. The program was given by Beatrice Hubbell-Plummer, soprano; Frieda Peycke, composer-pianist, and Ernest Hesser, baritone. Mrs. Plummer's is a thoroughly finished and well-rounded art. Her voice is of lovely quality, perfectly balanced and is used with rare intelligence and fineness. Her pianissimo work is exceptional, and although the voice is lyrical and never large in the accepted term, it is warm with a wealth of feeling and intellect. Also Mrs. Plummer has done some exceedingly clever creative work, and her group of children's songs was notable for originality and real lyrical value, which is often not true of children's songs. Miss Peycke's work has been mentioned a number of times in these columns. She illuminates any place she appears with her sunshiny personality and appealing talent, which is entirely unique. Mr. Hesser has charge of the music in the Pasadena schools, is a pupil of Shakespeare and has a remarkably musical and sympathetic baritone voice. He sings with ease and a genuine understanding of both the art and the composition, betraying a richly endowed mind and heart. As accompanists, Mrs. Hennion Robinson and Martha Storer could not be more satisfactory. The program follows:

Ich kann's nicht fassen ..... Von Fielitz  
Soupir ..... Leo Stern  
Crocus-Time ..... Frieda Peycke  
My Dearie (Old Scotch) ..... Alberta Jones  
June ..... Lulu Jones Downing  
Lamp of Love ..... Salter  
Group of Little Songs for Little People.  
Words and music by Mrs. Plummer.  
'Fraid Song.  
Little Mischief Stars.  
Go to Sleep Song.  
A few original songs and pianologes.  
By Miss Peycke.  
Chums.  
The Little Wild White Rose.  
The Rat.  
Three Shakespeare songs.  
Come Away, Death.  
O Mistress Mine.  
Blow, Blow, Thou Winter Wind ..... Roger Quilter  
Songs by American Composers.  
Invictus ..... Bruno Hahn  
I Know a Hill ..... Benjamin Whelpley  
Mammy's Song ..... Harriet Ware  
The Pauper's Drive ..... Sidney Homer  
Ernest Hesser.

William Conrad Mills, who came here recently from Washington, D. C., was tenor soloist with the Phoenix Choral Society of Phoenix, Arizona, May 6, and scored a real success, the press notices being uniformly complimentary. We hope to hear Mr. Mills here publicly in the near future. He is making many friends and will be an addition to the musical fraternity. JANE CATHERWOOD.

### Katharine Goodson's Stockholm Notices.

The appended press notices of Katherine Goodson's playing in Stockholm, Sweden, tell their own story of the great pianist's triumphs:

Katharine Goodson is undoubtedly one of the most interesting piano lights who has visited Stockholm in recent years. Her playing reflected many great artistic characteristics: an overflowing, passionate temperament, a many sided and fine technic, a marvel-

ous capacity for architectural sequence in interpretation, as well as for analysis of the emotional contents of the compositions. She appeared to the greatest advantage in Brahms' grand F minor sonata, which was interpreted with compelling power and warmth. The Chopin group received a superb performance. A few smaller numbers by Arthur Hinton and A. W. Kramer demonstrated the abilities of the concert giver on the bright and characteristic side of her playing. The "Etude Arabesque" by Hinton was, besides, a little masterpiece of clear, pearl-like runs. The Liszt "Tarentella," played at the end, whirled with a degree of passion and bravura which well nigh justified all the horrors of the composition. —Social Demokraten, March 4, 1913.

Katharine Goodson is undoubtedly one of the most captivating and interesting pianists who has ever appeared here. Her playing has the stamp of perfect proportion; there is never a question of "too much" or "too little," but everything is harmonious, evenly balanced and polished. —Dagen, March 18, 1913.

This pianist astonishes us more and more by her vigorous and powerful tone, her absolutely overflowing temperament and her supreme artistic feeling. The audience was more than enthusiastic and exacted a number of encores. —Aftonbladet, March 18, 1913.

The concert giver's perfection of technic is in full harmony with her truly musical understanding. One is aware in her touch how she detects the tonal possibilities of the instrument and reveals them to her audience in a rarely perfect manner. Her "forte" is powerful but without exaggeration and her pianissimo is clear without being morbidly insipid. —Aftonbladet, March 18, 1913.

Katharine Goodson can be reckoned a genius. She is the inspired artist who lets the masters she interprets—whether Brahms, Mozart, or Chopin—live again with a full and shining life. She thinks their thoughts and speaks their own language when she plays. —Indun, March 23, 1913. (Advertisement.)

### BALTIMORE MUSIC.

Baltimore, Md., June 13, 1913.

The David D. Melamet Opera Class, composed of sixty or more of his pupils, gave the entire opera "La Traviata" on Tuesday and Wednesday nights, May 27 and 28, at the Auditorium Theatre, with full orchestra, chorus, scenery and dances. Hitherto, Mr. Melamet has been content, at his spring concerts, to present his pupils in single acts from several operas, but this year he and his regularly organized pupil body, known as above, determined to sing over an entire opera and chose "La Traviata" for this ambitious undertaking. Mr. Melamet possesses all the qualifications of a leader and stands to-day in the vanguard of vocal teachers in America. A musician of the highest order, himself a composer of international reputation, possessed of an unbounded faith in the ability and devotion of his students, ceaseless industry and unlimited skill and patience, he must needs present to the Baltimore public, by means of his many talented pupils, a splendid performance, be it in opera or in the singing of some noted composer's ecclesiastical work. It is a pleasure to record the entire success of these two performances, and when one considers the boisterous difficulties of such a project, without the aid of the mechanical accessories of stage and scenery, save only for the last few days of preparation, one instinctively doffs one's hat to Mr. Melamet and his enthusiastic, able and clever forces. The cast for Tuesday night was: Margaret S. Kelliard as Violetta, Rae Eversman as Flora, Cecilia Thomas as Annina, Clarence R. Tucker as Alfredo, Morris W. Crower as Germont, Charles H. McCouas as Gaston, John F. Osbourn as Baron Douphol, John R. Kaiser as Marquis d'Obigny, Jean M. Martenet as Dr. Grenvil, H. Harris Henderson as Giuseppe and E. B. Miller as the messenger. Lea Lutzky, a charmingly graceful girl, performed a beautiful solo dance during the masked ball in the second act. On Wednesday night the following changes were made in the principal characters: Irene Bernstein sang Violetta, Mabel B. Taylor, Annina, and Harry Gerhold, Germont; the balance of the cast remaining the same.

The first performance was wonderfully smooth—indeed, was given in such manner as to entirely eliminate the idea of vocal amateurism, a striking characteristic of each of Mr. Melamet's presentations in the past. The orchestra was very good and absolutely under the control of the master musician. The chorus sang with splendid tone and rhythm and surprising precision and attack. It has been said that Margaret S. Kelliard was extremely nervous, and well she might have been, as she was making her operatic debut in the difficult role of Violetta. She has an extremely pretty voice and gave an excellent rendition of her role. Morris W. Crower, the possessor of an agreeable baritone voice, did good work as Germont, notwithstanding the fact that he was suffering from an annoying cold, and Clarence R. Tucker sang the part of Alfredo in a satisfying manner. The minor roles were all well done.

The Wednesday night performance was marked by great care and poise on the part of all the participants, and the meritorious performances of Irene Bernstein and

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Harry Gerhold. The former is a gifted singer with an exquisite soprano voice which she uses with decided artistry, and a more perfect mezzo voice is never heard after making due allowances for the natural manifestations in the first act of a highly organized nervous system; her singing of the balance of her lines was charming and called forth enthusiastic applause from a large and representative audience. Harry Gerhold gave great pleasure in the delivery of his lines. He has a beautiful mellow baritone voice, of fine timbre, and did his teacher credit. John G. Baling deserves mention as a stage manager for the smoothness and professional movement of the opera. The entire acts were of proper duration and the opera was given, as a whole, without a flaw to mar its beauty. Owing to the fact that the regular Baltimore correspondent is a member of the opera class and was engaged in presenting the opera, this review is written, at his request, by THE MUSICAL COURIER's former Baltimore correspondent.

MERRILL HOPKINSON.

## Additional Baltimore Notes.

Otto Ortmann received his teacher's certificate this year from the Peabody Conservatory. Mr. Ortmann has taken a four-year course in harmony and piano, his last year at the piano being under Ludwig Breitner, who has now returned to Germany.

Another promising pianist of the Peabody is Marguerite Maas, who has studied under various masters at the conservatory ever since her childhood and has reached a high degree of proficiency. Her technic is excellent, her phrasing vigorous, while at the same time she is capable of a charming delicacy of expression. During her course in harmony Miss Maas has composed some very pleasing little songs. She gave her diploma recital recently in the

Peabody Concert Hall before a large and enthusiastic audience.

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The Goucher College Choir, under the direction of D. Merrick Scott, gave its annual vesper service last Sunday evening. Mr. Scott, who is organist of the First Methodist Church, has been most painstaking with the young ladies, with the result that the choir has made marked improvement during the few years in which he has had charge of it. The selections by the choir were: "He in Tears That Soweth," Hiller; "Twilight," Franz Abt, and "Lord of All-Being, Throned Afar," an anthem composed especially for this occasion by Mr. Scott and dedicated to the choir. The soloist of the evening was Dr. Merrill Hopkinson, who sang in splendid style "It Is Enough," from "Elijah"; "Oh, for a Closer Walk with God," by Schnecker, and "The Prodigal," Van de Water.

D. L. F.

## Clara Butt's Views on Singing.

In giving her views recently on the subject of musical study Clara Butt, the great English contralto, declared those singers fortunate whose musical knowledge began with the cradle under the greatest of all masters—the mother. "It seems to be the impression of singing teachers," said the contralto, "that voice students should not begin serious study until they are about sixteen. In this connection, consider my case. I made my first public appearance when I was fourteen, and sang 'Ora pro Nobis,' from Gounod's 'Workers.' I was fortunate in having a thoroughly sensible teacher, D. W. Rootham, a non-believer in 'tricks.' He had no fantastic way of doing things, but merely listened for the beautiful in my voice and developed it, at the same time pointing out faults and explaining how to overcome them. The principal part of the process was

making me realize where and how I was wrong. After all, singing is singing, and I am convinced that my master's idea of letting the voice grow with normal exercise and without excesses was best. It was certainly better than hours of theory. Real singing with real music is immeasurably better than ages of conjecture. I do not mean that the student can omit preparatory work; solfeggios and scales are extremely useful. But why spend years dreaming of theories about which there is dispute? Even if, as some authorities modestly claim the real old Italian school has been rediscovered, what is the benefit? An art teacher might rediscover the actual pigments used by Raphael or Rembrandt; but to create a student who could duplicate the 'Night Watch' or the 'Sistine Madonna' is quite another story."

## Kathleen Parlow, a Brahms Admirer.

Kathleen Parlow is an ardent Brahmsite and enjoys Brahms' glorious concerto every time she plays it; in fact, all of the great German master's music has a special fascination for Miss Parlow, who considers him one of the foremost composers of all time. The Tchaikowsky concerto, as she plays it, always take exceptionally well with her American audiences, while the works of Bruch, Beethoven, Mendelssohn, Glazounow and other masters are all at her command. During her American season, under Loudon Charlton's management, Miss Parlow will play a number of novelties in addition to the favorite that have figured in her repertory in the past.

Miss Parlow will arrive in the United States the last of October, and will start at once on the tour which Mr. Charlton has booked for her. The tour will extend to the Pacific Coast, and will include many cities in Canada, where the violinist is a special favorite.

## SUPREME

in her own art as the immortals of music and poetry in theirs.—London, England, *Daily Telegraph*.

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## PUBLICATIONS AND REVIEWS

### NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

E. Demets, Paris.

"6 PRELUDES BREFS POUR LE CONCERT." Par Armand Machabey.

These six short concert preludes are in every way characteristically French. The treatment of the piano, the nervous rhythms, the contour of the melodic phrases, and the peculiarities of the harmonies, are purely Gallic. We must therefore commend these compositions to lovers of modern French music, though of course we cannot guarantee that these preludes, French as they undoubtedly are, will satisfy the tastes of those who demand something more in music than an external conformation to a national idiom.

These preludes are distinguished by number only and they belong to that school of piano writing of which Chopin's études are the finest examples. Harmonically these new preludes are much more modern, or at least more up to date than Chopin's works are, though it is likely that they will go out of fashion sooner than the older works on account of their lesser musical charm.

But they are excellent works, and the product of a skilled musician with a high sense of the dignity of his art.

Technically these preludes make a moderate demand on the resources of the average good pianist. They are entirely beyond the powers of the ubiquitous amateur, however.

"POEMES INTIMES." Five piano works by Jean Cras.

These intimate poems, or mood pictures, are called "Et l'Islande," "Preludio con fughetta," "Au fil de l'eau," "Recueillement," "La maison du matin."

They are good examples of the best French manner in music which at times seem a little too childlike in melody, but which are nevertheless extremely well written and put together by a composer who has structural facility as well as judgment.

There is no attempt at realism in this music, the titles at best being merely guides to the sentiments expressed by the composer.

"BALLADE." Op. 100. By Paul Bazelaire.

This long, brilliant, and difficult work has for subject matter the sorrows of Achilles over the death of Circe and his defiance of the gods for having robbed him of his betrothed. In a dream she revisits him. The music portrays these varying sentiments to the best of the composer's ability. The merit of the composition must lie in the intrinsic value of the music apart from any story it may or may not illustrate.

The harmonic resources of Paul Bazelaire are apparently inexhaustible. In spirit his "Ballade" is tragic and brooding and of a mournful character throughout, notwithstanding several passages of vigor and brilliancy.

The Macmillan Company, New York.

THE SONG GARLAND. A collection of one-, two- and three-part songs for girls of high school grade, compiled by Jules S. Joannès, director of music of the girls' high school, Brooklyn.

This book of some 360 pages of music contains many of the best songs of musical literature, including Schubert, Schumann, Mendelssohn, Rubinstein, Sullivan, Nicolai, Mozart, Beethoven, Reinecke, Raff, Abt, and men of lesser caliber. The preface says: "In compiling these songs for girls of high school grade the aim has been to offer to students compositions of a high order of merit. Both American and European composers have been drawn upon in making the collection, and in each instance the composition

best adapted to the special purpose of the book has been selected. There has been no desire to compile merely popular songs, but rather to make a collection of the best and most adaptable works of eminent composers. In addition to the artistic value of the songs they afford excellent material for sight singing and the mastery of technic." The work is fairly well printed but is by no means free from misprints, as, for instance, on page 25, last beat of last measure of second line, the lower notes of the right hand part should be F and A flat.

There are a number of such errors in the book. It is a pity also that an educational work should not be accurate in all that it teaches. We refer particularly to "The Star Spangled Banner," which was not composed by Key, only the words being the production of the Baltimore lawyer. The melody is an old English air which was popular in the United States at the time Francis Scott Key wrote the words. The composer of "Hail Columbia" is not named, and the author of the words is called F. Hopkinson instead of Joseph Hopkinson.

### Franz Kohler's Pupils at Oberlin College.

Franz Kohler, director of the violin department at Oberlin College, Oberlin, Ohio, is just closing one of the most successful seasons in the history of his department. Among those who will graduate this year, there are many pupils of marked talent and not a few who have already gained



FRANZ KOHLER.

considerable prominence as violinists. Mr. Kohler's pupils are to be found in many parts of the country and from recent reports all are meeting with marked success. Director Kohler deserves great credit for his achievements at Oberlin College.

### MUSIC IN ALABAMA.

Talladega, Ala., June 1, 1913.

Elizabeth Cunningham, soprano, formerly of the Boston Opera Company, gave a recital program at Talladega, Ala., May 19, assisted by Hattie Allan Cox, a reader of prominence, with Raymond Cox, accompanist. This brilliant young soprano scored another artistic triumph, revealing a coloratura voice of beauty and temperament. Her opening number, the "Ah fors e lui" from "Traviata," placed her in immediate favor with the audience, and each succeeding number brought forth prolonged applause. Campbell-Tipton's "A Spirit Flower" was perhaps the most artistic number given, while Cadman's "Call Me No More" showed the dramatic ability of this gifted young singer.

Particularly noteworthy were the readings of Mrs. Cox. She displayed a very charming stage presence, captivating her audience in each number. In Eugene Field's "Night Wind" and other dialect numbers, the reader's ability as a humorist was very much appreciated, while Aldrich's "Pauline Pavlovna" brought forth all the dramatic ability of this artist and received much praise.

Much of the success of this concert rested on the accompanist, Mr. Cox, who at all times was in perfect sympathy and harmony with the singer.

H. A. BRUNER.

## WASHINGTON

Phone, Col. 3098.  
The Kenesaw Apartment,  
Washington, D. C., June 6, 1913.

Georgia E. Miller, director of the Virgil Clavier Piano School, had as her guest during the past week A. K. Virgil, founder of this method of piano teaching. Mr. Virgil, while in Washington, presented certificates to pupils who qualified under the instruction of Miss Miller.

Frank Norris Jones, pianist and teacher, has inaugurated a series of Sunday musicales, at each of which he presents one or more of his advanced pupils. This plan is very satisfactory to friends, pupils and critics, as advancement under Mr. Jones' tutelage can readily be followed. An excellent program was given May 25 by Kathryn Bouck, who displayed fine technic, which, with her mental poise, would indicate a bright future. Mr. Jones is assistant teacher to S. M. Fabian, one of Washington's popular teachers of piano.

While we take pleasure in mentioning the accomplishments of the pupils of Felix Garziglia, yet there is always a feeling of regret that Washington is, from season to season, deprived of hearing this master of the French school in concert. But Mr. Garziglia's engagements at three of the leading schools of Washington, as well as his own large studio class, prevent his giving time to public appearances. A delightful program for the blind at the Library of Congress was recently given by his advanced pupils.

A fortunate girl is Flora McGill, soloist for several years at the First Church of Christ, Scientist, as she has just left Washington for a year's study under the celebrated lieder singer, Julia Culp. Miss McGill has had many things in her favor, and should achieve much from this association.

While it is rather a common thing abroad, here in America it is cause for wonder to see a musical prodigy but three years of age appear on the concert stage. At the commencement exercises of the Von Unschuld University of Music, held in the Columbia Theater last Tuesday afternoon, the daughter of Madame von Unschuld, Madeline von Unschuld, Lazard, was heard in one piano number. This little lady speaks three languages and devotes much time to the study of music in all its branches, and, with all, is normal, healthy and happy. Her mother was at one time court pianist to the Queen of Roumania.

Elizabeth Reeside, the talented daughter of Mr. and Mrs. Howard Reeside, entertained the Harmony Improvement Musical Society at its first meeting. This is a society for musicians who have studied abroad. But why the exclusion of those less fortunate? It is surely possible that profit could be gained by both, through exchange of principles learned here and abroad.

Henry Purcell Veazie is giving pleasure by his many recitals, given both in Washington and Baltimore, before sailing for a long course of study abroad. A very interesting recital was given in Baltimore at the Florestan Club, when he had the assistance of Harold Randolph, director of the Peabody Conservatory.

Katharine McNeal, a talented Washington pianist, has just returned from a year's study abroad under Oliver Denton. It is to be hoped that Miss McNeal will be heard in recital before going back to her studies in Berlin.

Ethel Tozier-Hardy continues her weekly trips to Washington from New York, as her class here still grows, and it will be regretted if her large class in New York and Orange, N. J., prevents her from teaching in Washington in the future. Madame Tozier-Hardy was recently heard in a private musicale at the home of Mrs. Bradshaw, in East Orange, N. J., when the assisting artist was Beatrice Bowman, of the Montreal Opera.

DICK ROOT.

### Russell Bliss to Sing in Madison, N. J., Choir.

Russell Bliss, the baritone and a prominent pupil of Laura E. Morrill, New York, has been engaged as soloist at the First Presbyterian Church, Madison, N. J.

Mr. Hammerstein says he will give opera or go broke. But many men have done both.—New York Morning Telegraph.

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**Madame Valeri's Summer Plans and a Pupil's Success.**

This summer promises to be a busy one for Delia M. Valeri, the well known New York teacher of singing. Because of the fact that she has been endorsed by Alessandro Bonci, the noted tenor, Madame Valeri has received an unusually large number of applications from students and teachers who desire to continue their studies in New York during the summer months. For this reason Madame Valeri has decided to open her studio at The Rockingham, 1748 Broadway, on Tuesday, Thursday and Saturday of each week, throughout the summer, devoting the other days of the week to teaching at her country home in Neponsit, L. I., which is only forty minutes from New York.

One of Madame Valeri's most successful pupils is Martina Zatella, the young American coloratura soprano, the success of whose recent tour with Signor Bonci was told in last week's issue of THE MUSICAL COURIER. This young singer is constantly winning praise, not only for herself but also for her teacher. Appended are press criticisms which followed some of her recent appearances:

Signor Bonci had with him an attractive young coloratura, Martina Zatella, who assisted him to vary the program, delightfully.

The audience greatly appreciated the two portions from operas that Signor Bonci and Miss Zatella sang in concert. At the close of part one of the program they gave the grand duo from the last act of "Martha," Miss Zatella beginning the number with an ornate singing of "The Last Rose of Summer." The "Farewell to Earth," aria from "Aida," with which they closed the program, was beautifully done, but so cut in the rendition that its full effect could not be felt.

Miss Zatella, who is pursuing her study under Mme. Valeri, of New York, at the advice of Signor Bonci, has a most promising coloratura voice. This is her first concert tour, and in May she goes to Italy to make her debut in opera. The middle and lower portions of her voice have a beautiful lyric quality, and she experiences no difficulty in the handling of her voice in the lower ranges, as do many other coloratures. She has a steady, penetrating high tone, and with the clarity and roundness which maturity and correct use will bring it will be most satisfactory.

Miss Zatella shows undoubted musicianship in the handling of her ensemble number with Signor Bonci, and in the numbers that she sang alone. It is something for a young girl in her early twenties to sing the mad scene from "Lucia" at all, even if she does take her trills cautiously and scantily. Among the lyrics that she gave, and indeed, perhaps the best number that she contributed during the entire program, was the light, coquettish "Mimi Pinson," by Leoncavallo.

Miss Zatella is a very pretty young American girl, and beauty is a great asset in opera. She has excellent foundation for a successful operatic career.—Fort Worth (Texas) Star-Telegram.

He is accompanied this year by Francini, and assisted in his work by Martina Zatella, a soprano of note, who has been especially popular throughout the present tour.

Miss Zatella included a number from "La Boheme," and the mad scene from "Lucia." Her voice has a sweetness and tone quality that is unusually pleasing, and she handles it with ease. The difficult notes of the Lucia number she managed with a direct dexterity that conveyed the impression of complete assurance and excellent training. Her opening song, "Come Down Laughing Streamlet," was a delicate and effective bit of work.—Fort Worth (Texas) Record.

Signor Bonci, with Martina Zatella as the assisting artist, gave one of the best recitals Des Moines has heard this year.

The most enjoyable numbers of the program were the duets by Miss Zatella and Signor Bonci, which were sung superbly. The voices blended well, and the dramatic touch was well brought out. The grand duo from "Martha" (Flotow) was the first big duet, and then bringing the evening to a brilliant close was the duet from "Aida," "O Terra Addio" (Verdi) with its tragic beauty.

In Miss Zatella, Des Moines found a charming soprano. Of pleasing personality and possessing a very beautiful voice, she captured her audience almost with her first note. The applause accorded the young singer was nearly equal that accorded Bonci, which was at times prolonged to unusual length. Especially in the upper register does Miss Zatella's voice show its beauty. Of wide range, clear and smooth, it lost none of its sweetness even in its highest notes. "Come Down Laughing Streamlet" (Spross), "Dearest" (Homer), and "The Star" (Rogers), were the opening numbers. The mad scene from "Lucia" (Donizetti) was well sung, but without acting it seems to lose some of its force. Miss Zatella gave "Zeffiretti" from "Idomeneus" (Mozart), "Un Verde Praticello" (Wolf-Ferrari) most pleasing interpretations, and then came the light dainty "Mimi Pinson" from "La Boheme," which seemed admirably suited to the artist. The return of Miss Zatella will be most welcome.—Des Moines (Iowa) Register and Dealer.

In Martina Zatella the audience discovered a coloratura soprano of fresh and youthful charm. She disclosed a very fine high voice of crystalline purity and exquisite quality. It is an organ made for elaboration, and the brilliant skyrocket effects of cadenzas and their lacey frills. The "Lucia" mad scene was a splendid vehicle for its expression. The "Zeffiretti" from "Idomeneus" (Mozart), "Un Verde Praticello" (Wolf-Ferrari) and "Mimi Pinson" from "La Boheme" (Puccini) were her best delivered pieces.—Des Moines (Iowa) Capital.

The audience expected a treat in Bonci, but it was not prepared for the beauty of the clear lyric soprano of Miss Zatella, whose girlish charm and unassuming manner gave her an attraction at once to the audience, that was doubly enhanced by her pure velvet like tones as she gave her first group of songs. "Come Down Laughing Streamlet," "Dearest," and "The Star." The mad scene from "Lucia" was given with remarkable brilliancy and finish, aside from the fact that Miss Zatella is too young to have attained the heights of dramatic intensity reached by older singers. Her breath control was wonderful, and her cadenzas and trills were perfect. In response to an enthusiastic encore she gave Cadman's "From the Land of the Sky Blue Water," an essentially lyrical composition, especially well suited to her voice.

In the duo from the last act of "Martha," Signor Bonci and Miss Zatella were greeted with wildest demonstrations of spontaneous applause, to which they responded with "L'Elisir d'Amour,"

with lofty tenderness and deep emotionalism. As a close to the varied repertory they gave "O Terra Addio," the duo from "Aida," that was a fitting climax to an evening of unexcelled pleasure.—Oklahoma City Times.

Miss Zatella, young, girlish looking, with the most winning unaffectedness of manner, possesses a coloratura voice of great purity, freshness and flexibility. She fairly won the audience at her first appearance, when she gave three English songs—"Come Down Laughing Streamlet" (Spross); "Dearest," by Sidney Homer, and "The Star," by Rogers. This favorable impression deepened when she reappeared to give the mad scene from "Lucia," in which she displayed such a crisp and glittering staccato, a trill so lovely in its evenness, and altogether so delightful a facility in coloratura singing, that the audience would have her return to give Cadman's "From the Land of the Sky Blue Water," full of poetic suggestion.

After the grand duo from the last act of "Martha," in which Signor Bonci and Miss Zatella appeared together, the house burst into a whirlwind of applause that demanded an encore, graciously granted in "L'Elisir d'Amour," which delighted the audience even more, if possible.—Oklahoma City Daily Oklahoman.

(Advertisement.)

**Alice Eldridge, Pianist for Worcester Festival.**

As conclusive proof of the success of genuine artistic merit, comes the choice of Alice Eldridge as soloist at the



ALICE ELDRIDGE.

forthcoming musical festival to be held at Worcester, Mass., the first week of October.

Miss Eldridge has just closed her first concert season, and wherever she has been heard the verdict has been unanimous in its enthusiastic approval of her playing and personality. A series of concerts in Western cities as well as in and around New England is now being booked for the young pianist.

**Guilmant Graduates at Wanamaker's.**

Two public concerts will be given in the Auditorium at Wanamaker's, New York, on Friday and Saturday afternoon of this week by graduates of the Guilmant Organ School, under the direction of Dr. William C. Carl. The admission will be without ticket. Following are the programs:

FRIDAY AFTERNOON, JUNE 20, AT 2:30.  
Finlandia (a tone poem) ..... Sibelius  
Toccata in F major ..... T. Scott Buhrman  
Largo e Maestoso allegro, symphony in D minor ..... J. S. Bach  
Antoinette Varick Doughty.  
Finale from the fifth organ symphony ..... Widor  
Grace Mildred Edwards.  
Concerto in B flat ..... Handel  
Andante maestoso, allegro.  
Harry John Karl.  
Finale from C minor sonata ..... Fleuret  
Lester B. Major.  
Allegro from sixth symphony ..... Widor  
Grace May Lissenden.

SATURDAY AFTERNOON, JUNE 21, AT 2:30.  
Toccata and fugue in D minor ..... Bach  
Roy Kinney Falconer.  
Sonata in C minor ..... Salomé  
Andante maestoso, allegro risoluto.  
Cornelius Irving Valentine.  
Elegy ..... Milligan  
Spring Song ..... Hollins  
Harold Vincent Milligan.  
Concerto, The Cuckoo and the Nightingale ..... Handel  
Katherine Estelle Anderson.  
The great G minor fugue ..... Bach  
Rowland William Claffey.  
Toccata from the fifth organ symphony ..... Widor  
Mary Adelaide Liscom.  
Theme, variations and finale ..... Thiele  
Kate Elizabeth Fox.

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Is it a picnic if they have a band?

IN opera, contraltos rush in where some sopranos  
fear to tread.

REACTIONARY—Any composer who stays in one  
key for more than two measures.

COLOGNE has just finished its eighty-ninth annual  
nether-Rhenish music festival. Fritz Stein-  
bach conducted.

COLONEL ROOSEVELT, anxious to win the Nobel  
Peace Prize again, is getting ready to intervene in  
the opera war next season.

HENRY T. FINCK calls Arnold Schönberg a  
"professional cacophonist." How much more aw-  
ful, though, were he only an amateur.

CALIFORNIA'S State Music Teachers' Association  
will meet in convention at San Francisco from July  
8 to July 12. A large attendance is expected.

RECEIPTS for the Philadelphia Orchestra's 1912-  
13 season, under Leopold Stokowski, were \$121,-  
917, as against \$106,276 the preceding winter.

BERLIN reports that its Philharmonic Beethoven  
festival did not draw crowded houses. That is  
ominous, coming from the "most musical city in  
the world."

THE society for the prevention of useless noises  
might make a start by forbidding the public per-  
formance of—. (Fill in the name of the com-  
position you like least, and mail to the committee.)

JOHN PHILIP SOUSA's twenty-ninth annual fall  
tour with his inimitable band will open August 10.  
On Sunday, August 17, Sousa and his musicians be-  
gin a three weeks' series of concerts at Willow  
Grove, Philadelphia.

THAT kind of musical enthusiasm is not much  
which spares applause after a fine performance of  
a symphony, but lavishes it on ill trained singers  
who shout the "Lucia" sextet or the "Rigoletto"  
quartet at festive cabaret shows.

At the recent meeting in Toronto, Joseph Weber  
was re-elected president of the American Federation  
of Musicians. He is one of the most popular officers  
the organization ever had, this being his thirteenth  
year of service as chief executive of the A. F. M.

GERMANY'S Emperor dedicated Berlin's athletic  
stadium to be used at the Olympic games there in  
1916, then drove to the Royal Opera and listened  
critically to a rehearsal for a jubilee performance in  
his honor. Music and muscle now are not so far  
apart in the Fatherland as they used to be.

UNDER the patronage of Archduke Eugen, the  
"Mozarteum" at Salzburg is to give five festival  
concerts August 2, 3, 4, 5, 6. The compositions to  
be performed include chamber music and choral  
works, songs and piano numbers, and orchestral  
selections by Mozart, Bach, Beethoven, Schumann,  
Haydn, Schubert and Brahms. The orchestra will  
be that of the Munich Konzert Verein.

FROM the Outlook: "One of the evidences of  
musical development in America is the establish-  
ment here and there in different parts of the coun-  
try of musical festivals." Music festivals are not  
evidences of musical development, as the tonal his-  
tory of England proves more conclusively than that  
of any other country, and the demonstration is con-  
vincing, for Albion represents the real home of the  
music festival. Worcester, Mass., which is the  
leading music festival town of America, shows

among its inhabitants no higher level of musical  
culture or achievement than other communities of  
the same size in this country. On the contrary,  
managers all agree that Worcester is one of the  
worst towns on the map so far as the patronage of  
high class concerts is concerned. The American  
music festival usually represents performances of  
oratorio, grand opera, or excerpts from grand  
opera. Those are not the highest forms of music.  
No one ever has heard of chamber music being  
performed at an American music festival. In Ger-  
many they do such things better.

WHAT has become of the polonaise, that musical  
form which Chopin ennobled and Liszt aided in  
bringing to artistic perfection? Alas! so far as  
modern composers are concerned, the polonaise for  
piano seems to have gone the way of the gavotte,  
the sonata and the fantasies on operatic melodies.

ON Monday, June 16, a cable was received from  
London stating that Alma Gluck sang before an  
audience of eight thousand people at Albert Hall  
and that her success was truly exceptional. The  
cablegram further stated that the London press  
commented upon her singing in a most favorable  
manner and that she was engaged to appear again  
on the 24th and on the 29th of this month.

FROM the Century Opera Company come cir-  
culars to the effect that it will sell "coupon books"  
of tickets entitling the holders to use them at any  
desired performance, the terms of sale of the books  
being twenty-five per cent. of the full amount upon  
purchase, and other payments of the same pro-  
portion to be made November 10, 1913; January  
12, 1914, and March 14, 1914. Opera on the credit  
system is a distinct novelty, and that part of the  
new scheme seems almost sure to become popular.

A VERY interesting judicial decision comes from  
California, where the Supreme Court has declared  
the agreement between San Francisco and the Mu-  
sical Association (formed to build a municipal  
opera house) of that city to be illegal. According  
to the decision, the association, being a private cor-  
poration, must donate the building to the city, and  
cannot own property on ground belonging to the  
municipality. Furthermore, it has been declared  
by the high tribunal that the city is to appoint a  
managing board for a limited period, and not in  
perpetuity as specified in the agreement heretofore  
in force. This will delay building operations con-  
siderably and probably frustrate or interfere serious-  
ly with all the plans at present made. Opinion of  
the Supreme Court attitude is divided in San Fran-  
cisco, but the general view seems to be that the  
Municipal Opera powers will bow to the edict and  
work in harmony with the city.

KAISER WILHELM II sent to Cosima Wagner on  
May 22 a telegram which, in translation, reads:  
"Today, the 100th anniversary of Richard Wag-  
ner's birthday, I cannot let pass without sending to  
you, most gracious madam (gnädigste Frau), a  
token of my remembrance. Throughout the nation,  
this day, so significant for German art and Ger-  
man culture, will be celebrated, and from a thank-  
ful heart my thoughts also reach out toward  
peaceful Bayreuth (where he who was born 100  
years ago rests from the struggles of his life), the  
sanctuary from which the greatness and fame of  
Wagner's immortal creations and work have been  
carried forth into all the world, to the salvation  
and prosperity of German art. In my opera house  
I am having performed today my favorite work,  
the 'Meistersinger,' for the pupils of the Berlin  
high schools, in order to impress educationally the  
spirit of Richard Wagner upon the growing gen-  
eration. Further, a memorial celebration was held  
in my Play House, where the 'Flying Dutchman'  
was given for the first time. WILHELM I. R."



# AN ALLIANCE.

IN connection with THE MUSICAL COURIER announcement of last week regarding the establishment of an office in San Francisco, the following publication will be found of interest. It appeared in the Pacific Coast Musical Review of June 7, 1913:

Feeling that the musical activities of the Pacific Coast are such as to require the attention of the entire musical world, and knowing that the influence and circulation of the Pacific Coast Musical Review is restricted to this far Western Territory, the editor of the Pacific Coast Musical Review accepted on March 1st of this year, the position as San Francisco representative of the New York Musical Courier, undisputedly the greatest musical weekly in the entire world. Since March 26th, there have appeared in the New York Musical Courier letters from San Francisco every week extending on the average over a page. These letters have set forth the activities of local musicians as well as those of students and have given to the world an idea as to our musical growth.

The Musical Courier's San Francisco Office.—With the establishment of the San Francisco office of the New York Musical Courier the musicians of this territory have now an opportunity to reach not only every corner in their own Pacific Coast through the Musical Review, but also they are able to reach every corner in the entire musical world through the New York Musical Courier, the largest circulated, most brilliantly edited and most influential musical journal in the entire world. In order that our musicians are kept in contact with the musical world in general, they should subscribe for the New York Musical Courier in the same generous manner as they have done in the case of the Musical Review, and they will find that while the price is more than that of any other publication devoted to musical news, the paper itself is correspondingly superior to any other musical journal. The Musical Courier has especially progressed in the last few years, and will be found indispensable after careful reading.

The editor of the Pacific Coast Musical Review will be glad to accept subscriptions or advertising patronage for the Musical Courier from all those interested in a great musical journal. The office is at Rooms 1009 and 1010 Kohler & Chase Building, Telephone 5454. The Musical Review has already made the necessary plans, which will presently be consummated, to open regular offices in Oakland, Los Angeles, Portland and Seattle (some of which offices already exist) and the Musical Courier office will be combined with the Musical Review office in any of these localities, if practicable. In this manner the Musical Courier, like the Musical Review, will be thoroughly in touch with the inner musical life of the Pacific Coast and its representatives will have an opportunity to present the news to the New York paper in its most attractive colors. With the impending exposition, this service will be of great value.

Two Separate Institutions.—The Pacific Coast Musical Review and the Musical Courier will not combine. They will continue to remain separate institutions. Only the need of the Pacific Coast for universal exploitation of its musical activities has inspired the editor to give the Pacific Coast musicians this great chance to enter the world-field in music. In this he has shown his interest in the musical welfare of the Coast even to the possible creation of competition by an Eastern paper. But the Pacific Coast Musical Review, through twelve years of constant efforts

in behalf of music on the Pacific Coast, has established itself sufficiently in the confidence and good graces of our people to gladly welcome competition, even to such an extent as to lend it actual support. Trusting that our friends will assist us in making this Musical Courier office as successful as they have in making the Pacific Coast Musical Review a permanent institution we will promise to continue working in their interests unselfishly and fearlessly.

Joint Advertising and Subscription Rates.—In order to benefit both Pacific Coast and Eastern artists who desire to reach the entire musical world, the Pacific Coast Musical Review and the Musical Courier have agreed upon a joint advertising and subscription rate. In this manner artists who desire to visit the Pacific Coast may reach all teachers, students, musical clubs, managers and in fact every one interested in music in this territory through a joint advertisement in the Musical Courier and the Musical Review. Pacific Coast artists who desire to secure bookings in the East or reach definite sources that might interest themselves in their career, can get the advantage of a joint advertisement through the columns of the New York Musical Courier, the largest circulated musical journal in the world. Musicians and students who desire to get the musical news of the entire world can do so by securing a club subscription for the Musical Courier and the Musical Review. Further particulars regarding these joint rates will be published in subsequent issues of this paper. This agreement between the Musical Courier of New York and the Pacific Coast Musical Review has been made in order to give artists every opportunity to reach every corner of this country, and thus increase concert attendance in a manner to benefit musical taste and musical culture.

ALFRED METZGER,  
Editor and Publisher Pacific Coast  
Musical Review.

There is nothing to add to the foregoing except to say that THE MUSICAL COURIER feels it has found an uncommonly able and effective Pacific coast ally in Alfred Metzger, whose musical and journalistic qualities are well known to the readers of this paper through his long association with it. Against great odds he founded and maintained successfully his lively Pacific Coast Musical Review, and with his fearless and trenchant pen established his authoritative standing as one of the vital artistic forces of the West.

The co-operative understanding between the Review and THE MUSICAL COURIER will bear large and important results to be disclosed in due time.

## HANDS ACROSS THE SEA.

It is with mixed feelings that one reads the news of Milton Aborn's departure for Europe in order to seek American singers for the purpose of including them in the company at the new Century Opera. Mr. Aborn explains that he "may bring to this country some foreign singers, providing they can sing in English as well as in the Continental languages," but that so far his negotiations have been with natives of America now appearing at European opera institutions." He explains, furthermore, that most of our native singers now are abroad, having been forced to go there to obtain experience and repertory. Of course, this is not news to those who have followed closely the trend of things operatic on our shores for the past dozen years or so.

THE MUSICAL COURIER often has pointed out the habit of our opera and concert managers, and

string quartets, and music publishers, and piano houses, to favor the foreign artist over the home grown product. Strictly speaking, the reasons for such a proceeding are economic, because the demand always regulates the supply, and the demand of our American public seems to be for the foreign article in the artistic line. Our native audiences seem inclined to pay more to hear music or musicians that are from the other side of the pond, and as most American opinions are expressed through the medium of the dollar, this view of the comparative desirability of American and European artists and composers seems to be chargeable to the same consideration.

Our American opera singers, with a few exceptions, have been forced to begin their artistic careers in Europe, and to exile themselves for many years from their native heath in order finally to win its approbation. While this is a concrete application of the old belief that a prophet does not win honors or shekels in his own country, it seems to be no valid reason why such a system should apply to music, and especially to singers. Singers are either good, bad or indifferent, whether they sing here or in Europe. If they are good, they should be heard, no matter where.

So far as schooling goes, the finishing process in vocalism can be obtained as easily in America as in Europe. We have in this country teachers who know every rule, principle, trick and angle of the vocal game.

It certainly seems a selfish notion that we are willing to have the long suffering opera audiences of small German, Italian, French and Belgian towns afflicted with a bevy of singers, who thrust themselves upon the public of such communities in order to lose there the faults which prevent them from appearing in the opera houses of New York, Boston, Chicago, Philadelphia, San Francisco, etc.

Some day all this will be rearranged and readjusted, but from present indications that will be a few minutes after the arrival of the millenium.

"PARSIFAL" will be brought out at Mayence, January 2, 1914, and that will be one of the first German stages to produce the work after its release from Bayreuth. Hofrat Behrend, who took the initiative in this project, had some difficulty in persuading the city fathers of the advisability of spending municipal money in producing the work. One argument brought forth against the undertaking was that Mayence as yet has no public swimming baths, "and they are more necessary than 'Parsifal'!" In spite of the soundness of such a standpoint, after an hour's debate, M. 18,000 was granted for the preparation of scenery, costumes, etc. One can imagine the relief with which the musical enthusiast mopped his devoted forehead after this struggle with the hard headed, unemotional and thrifty magistrates—the more so because the consistency of their line of argument might have been made so difficult to refute. For instance, if they contended that cleanliness is next to godliness, which we presume heads the list of virtues, goodness only knows how far down music ought to be placed in the municipal directory of virtues to be fostered. That reminds one of some of Bismarck's views on music. He is said to have had a good ear and an agreeable, but wholly uncultivated baritone voice, and he enjoyed hearing music at home, particularly Beethoven, which, he said, "agreed best with his nerves." But he never cared to visit concerts. The entrance fee and the necessity of being wedged into a narrow seat spoiled all the pleasure the music might afford. Just the thought of paying money to hear music was distasteful to him; he thought that music should be given freely, like love.

It shall never be said in these columns that the California musician who was arrested for attempted incendiarism played with fire.

### THAT \$10,000 OPERA PRIZE.

Composers who contemplate participation in the National Federation of Musical Clubs' competition for a prize of \$10,000 to be given for an American grand opera will be interested in the following data published by the committee which has the matter in charge—David Bispham, Mrs. Emerson H. Brush, Mrs. David A. Campbell, Mrs. E. T. Tobey and Mrs. Jason Walker:

"This offer is made possible by the generosity of the citizens of Los Angeles, California, who not only have raised the cash prize of \$10,000 for the National Federation of Musical Clubs, but promise a production of the prize opera on a splendid scale in 1915 as the attraction for their city during the Panama-Pacific Exposition.

"The musical material for producing the successful opera will be part of the expense of production.

"The Constitution of the United States calls for a residence of five years in this country before naturalization papers can be taken out.

"The contest opens with this public announcement.

"The composer and librettist must be citizens of the United States. Unless American born, date of naturalization will be required.

"The opera must be grand opera, so recognized, one, two or three acts, but the entire performance must not exceed three and one quarter hours, including intermissions.

"The libretto must be in English, and the text, either original or translated, be worthy the sponsorship of the National Federation of Musical Clubs.

"As the time is limited for submitting operas in this competition, the scenes and characters of the libretti will not be limited, but where everything else is of equal value, the preference will be given to one of American character.

"The manuscript must be submitted on or after July 1, 1914. No manuscript will be received after August 1, 1914.

"All scores must be in ink, and clearly written, and the opera submitted must not have been published nor have received public performance. Contestants should send with opera a piano reduction of orchestral score.

"All scores must be anonymous, the composers signing them with a mark of identification, sending with the manuscript a sealed envelope containing name, address and birthplace and the same marks of identification.

"The scores will be returned by express.

"The award will be made by a jury of recognized authorities, selected by the National Federation of Musical Clubs. The agreement of two-thirds of the jury will be necessary for a decision.

"The opera receiving the award will be given a thoroughly adequate production at Los Angeles, Cal., during the month of June, 1915, under the auspices of the National Federation of Musical Clubs, at the ninth biennial festival, to be held in the city of Los Angeles.

"Under the terms of this competition the National Federation of Musical Clubs will reserve the right to produce the prize opera for the first sixty performances thereof, without royalty to the composer.

"These performances shall take place within twelve months from the first performance.

"The National Federation of Musical Clubs, at the close of the twelve months, relinquishes all claim to the prize opera.

"All scores must be sent by express, charges prepaid, to Illinois Trust Safety Deposit Company, Jackson Boulevard and La Salle street, Chicago, Ill., for Mrs. Jason Walker, chairman of the American Music Committee, where they will be kept until they are given to the judges.

"The National Federation of Musical Clubs will give all possible protection to manuscripts, but will not be responsible for insurance or any expense

connected with manuscripts, except the transfer to and from judges.

"All contestants expecting to enter this competition should send notification of such intention to Mrs. Jason Walker, chairman, 116 South Michigan avenue, Chicago, Ill.

"Printed circulars containing the above conditions will be mailed upon request and will be given general circulation."

One does not quite understand why "all contestants expecting to enter this competition" should notify the chairman. Will not that militate seriously against the anonymity of the contest and practically constitute a record of those defeated?

How are pianists and violinists to be prevented from tacking the flaunting rags of a showy cadenza to the silken web of a great composer's art work? Why must we witness an artist take off his coat, roll up his shirt sleeves, stand on his head, turn a back somersault or two—metaphorically speaking—in the midst of an otherwise excellent performance of a concerto? While the performer is demonstrating to the audience his ability to perform any music the composer might write, the composer has to remain in the background waiting for the performer to return to the music which is already written. As well might a Shakespearean actor pause in Marc Anthony's peroration, step down to the footlights, and recite "How the water comes down at Lodore," or "Peter Piper picked a peck of pickled peppers," or "She saw sea shells," in order to prove to the audience his ability to pronounce any word and recite any passage Shakespeare might have written. What is the difference between the artistic value of a word cadenza and a note cadenza? The cadenza now is no more than the survival of a custom handed down from an earlier musical age when the singer reigned supreme. It was probably the discovery of an audacious prima donna or popular tenor who seized the opportunity of the 6-4 chord on the dominant preceding the final chords to soar aloft and make a number of amazing vocal displays as the movement ended, so that the applause of the audience would be stimulated at the right psychological moment. In many cases the cadenza which was improvised by the singer was musically on a par with the composition of the composer. But where is the performer who can add a cadenza of sufficient musical merit to stand unabashed beside the masterpieces of Beethoven, Chopin, Brahms? And what right other than that of custom has a performer to add three minutes of sound and fury to the tone poems of the masters? Beethoven, in his last concerto, has written out his own cadenza in full. Schumann has done the same in his poetic A minor concerto. These facts are irrefutable proof that the composers resented the intrusion of the performers' cadenzas which would otherwise have been gratuitously offered to the hearers by the same hands that had showered Beethoven and Schumann on them.

Now that "Carmen" is to be restored to the repertory of the Metropolitan Opera, one is led to wonder again how such a work possibly could have been a complete failure when first performed in Paris at the Comic Opera thirty-eight years ago. So overwhelming was the fiasco that Bizet was overcome with despair and his death, which occurred three months later, no doubt was hastened by this disappointment. No pains had been spared to make the premiere a brilliant one. The famous Calli-Marie was entrusted with the title role and all the other roles were in the hands of leading artists; and the scenery and costumes surpassed anything known to those days. There was great interest in Paris at that time in the Spanish bull fights, so that the libretto seemed calculated to win popular fancy. And yet it was so far from being a success that it was not until eight years after the death of the composer

and until the opera had won its way onto all of the principal stages of the world, that the Paris Opera ventured to place the work in its repertory again. A reason has been put forth for the fiasco which goes to show on what minor and often irrelevant details a success or a failure may turn. It seems that a certain Minister to Paris had ordered a box for the first performance of "Carmen," but was advised by the short sighted director of the Comic Opera to attend the public rehearsal alone before deciding to come with women and occupy a box at the premiere. This, of course, became generally known, and the alleged immorality of the text prejudiced the listeners to such an extent that the great beauties of the music were overlooked. If this were the real reason for the fiasco, it leads to some interesting speculations on the evolution of public ideals. If the premiere of Carmen had been postponed until the present day, we are inclined to believe that the Parisians would immediately have recognized its musical worth. Granting that the public has advanced thus far in the field of musical criticism, how would the moral aspects of the case have affected the public interest of today? It goes back to that much mooted question of music and morals which THE MUSICAL COURIER considers a fruitless discussion.

The first musical library to be established by any municipality within the United States is to be started in connection with the Los Angeles public library. The Tribune of that city explains: "The first step toward the musical library will be the soundproofing of the room to be used by musicians. The room, which will be 20 by 20 feet, will be entirely separated from the main library and will be so constructed that the music will in no way confuse or interrupt the reading or study of any of the patrons of the general library. The musical library will be equipped with pianos in order that music may be tried by people who prefer to hear music before purchasing it, and also to test their ability to master it. Another feature of the library will be to stock it with musical scores, consisting of the classical, operatic and popular airs. Another feature will in all probability be taken up later, which will be that of adding graphophone and phonograph records for the benefit of lovers of the preserved music in making selections before purchasing a new set of records." Now let the faddists get busy in Los Angeles and write to the newspapers there recommending the different kinds of music that must be used and must be barred by the library.

CRITICISMS of America and the American musical public by foreign opera singers should be regarded with the indifference they deserve. In the first place, the faultfinding singers know nothing about America, as most of them never travel much further than between their hotel and the opera house, and in the second place, the great American public is not confined to the persons who visit the opera houses in New York, Boston, Philadelphia and Chicago. It probably will be as great a surprise to the vocalists in question to learn that the large majority of the really musical American public never visits grand opera, as it will be to receive the information that the territorial area of the United States stretches a good deal larger than the space between Broadway and the Italian restaurant in Thirty-fourth street.

Music to stimulate cows into giving more milk is one way in which the tonal art is being utilized, and the Rochester Post Express now tells of another: "Harvard is furnishing her students with music as an aid to the examination season. Fifteen minute organ recitals are held several times in the chapel a day so that the quiz worn students may, under the soothing tones of the organ, regain sufficient calm to continue the grind."





# VARIATIONS

One of the best bits of musical repartee that ever has come to our notice appears in an English contemporary: "Camille Saint-Saëns was asked whether he liked the music of the new radical, Schönberg.

"Thinking for a moment, the veteran composer replied: 'No.'"

That reminds one of the clever retort of Chopin, who while visiting in Scotland shortly before his death, was asked by Miss Sterling how many lumps of sugar he liked in his tea.

Without a moment's hesitation the famous musician answered: "One."

And then again, there was Beethoven and his celebrated bon mot at Schönbrunn. On the occasion of one of his memorable walks, Beethoven's hat blew off. A passerby chased it, recovered the headgear and with a bow asked its owner: "Is this yours?"

Quick as a flash the Jove of music said: "Yes."

No less characteristic is the historical instance connected with Mozart's trip to Paris, when he stopped at Leipsic on the way and breakfasted with his father at an inn. "How would you like your eggs, sir?" the waiter inquired of the young musician.

Hardly had the last word been spoken, when the immortal genius flung back the unforgettable epigram: "Fried."

Recent championship tennis proved that although the American Beethoven remains unborn, the American McLoughlin is hard to beat.

Richard Strauss recently met an old musician whom he had not seen for some years. "What are you doing now?" asked Strauss. "Writing a book on harmony," answered the other. The composer laughed uproariously. "What's the use of a book on harmony," he queried, "when all of us are writing E flat major with a G sharp?"

He is a nasty wag who said that Lew Fields' new roof garden show, "All Aboard," should be called "All Are Bored."

Shall one bow one's head in shame or shake one's loins in laughter at our revered Mayor Gaynor and his ideas on music? A Mrs. Henrietta Spader wrote to New York's chief executive a few days ago, suggesting that free concerts of classical music be given for the peep of this city. Mayor Gaynor dictated this and sent it to the Mrs. Spader:

"I think it would be better for you to first talk with the Park Commissioner about the giving of free concerts of classical music, as my time just now is very much taken up. Also at this time the city has no money to spend for additional music. And then again, I am not able to see that the city should furnish grand opera music. Only a few people are able to understand it.

"The great Rufus Choate was not able to understand it, with all his refinement and fine nervous system—as fine as a stringed instrument. When he went to the Opera he had to say to his niece: 'My dear, please interpret to me the libretto, lest I dilate with the wrong emotion.' It is with music as with poetry.

"Nearly all of us are able to enjoy simple music or a simple poem, but only a few among us are able to enjoy listening to grand opera music or the reading of Milton's 'Paradise Lost.' Music is the expression or voice of poetry—light music of light poetry and heavy and intricate music of like poetry. When we read again Collins' delightful 'Ode to the Passions' we fully realize this. You remember how it begins:

"When Music, heavenly maid, was young,

While yet in early Greece she sung," etc.

"Sincerely yours,

"W. J. GAYNOR, Mayor."

It does not seem to have struck our august Mayor that Rufus Choate might have been poking fun at operatic librettos rather than at operatic music. There are many moderns who agree with Rufus that the connection between some opera stories and their scores is unfathomably remote. But what earthly excuse has the Mayor for penning that shocking twaddle about music being "the expression or voice of poetry—light music of light poetry and heavy and intricate music of like poetry"? More and more it becomes apparent that the tonal art and the tariff

are things to keep quiet about unless one has those subjects under intelligent control.

Amiable Franklin P. Adams, of the Evening Mail, versifies his opinion of Mayor Gaynor's musical mishap:

When Music, heavenly maid, was young,  
There was no "Götterdämmerung";  
Debussy didn't sigh and sob.  
When Music was a Grecian squab,  
Methinks I hark to Xenophon  
Sing out "When I Get You Alone,"  
And Æschylus and Sophocles  
Sing "Suwanee Shores" and "R. E. Lees."  
And I suppose that hoi polloi  
Sang rags of wild Hellenic joy,  
And I imagine Athens had  
A mayor knowing good from bad,  
Who kept the public's morals pure  
In Music and in Lit'rachoor,  
And had the self-same public strung—  
When Music, heavenly maid, was young.

Another metred protest comes from John O'Keefe, in the World:

He likes not the orchestra's pounding  
When Siegfried is forging the sword;  
That species of music resounding  
Just makes him exceedingly bored.  
But "Poor Nellie Gray  
They've taken away"  
By him is a ballad adored!

If you should compel him to visit  
That "Parsifal" matinee show,  
He'd painfully murmur, "What is it?  
And why do they worship it so?  
I'd much rather hear  
The melody clear  
That tells of an Aged Black Joe!"

He gently admits there are highbrows  
Who worship the dissonant Strauss,  
Ecstatic clear up to the eyebrows  
And shivering under the blouse.  
But give him a "coon"  
Example of tune  
To gladden his heart in his house!

What cares he for Debussy,  
Who makes no appeal to the throng?  
Just sing him that "Linger Long, Lucy,"  
And oh, he'll be lingering long!  
A symphony poem  
Can't drag him from home,  
Because it's no popular song.

So why should the city be paying  
For concerts that fill him with grief?  
Municipal bands should be playing  
Melodies simple and brief.  
For instance, that rare  
And beautiful air  
Entitled—er—"Hail to the Chief!"

"Hart's Island Reformatory Band gave a concert for the life prisoners at Sing Sing. A Sousa march opened and closed the program."—News item. Was it "The Bars and Stripes Forever"?

It is in the Evening Mail, too, that we have been reading a series of points on "How to Sing." Recently Nevin's "The Rosary" was the subject of the lesson. Some of the instructions read as follows:

"Now let us commence on the song. The first chord should be played softly. Don't hurry to commence singing. The voice should be full, but not loud, and on the word 'dear' you must pause slightly for the sake of the chord."

"Take a half breath after the word 'apart,' and sing 'My rosary' with full voice, but not too loud, and the second 'My rosary' a little slower and softer. 'Each hour a pearl' is to be sung with medium voice and rather faster; make a slight pause on 'pearl,' and sing 'each pearl a prayer' a little slower and softer."

"Now with the words 'to still a heart' you must change the tone and gradually get louder, culminating on the word 'wring.' With increasing excitement sing 'I tell each

bead,' etc., and strongly mark each word of 'and there a cross.' Do not slur between the words 'cross' and 'is.'"

"Directly after the chord of the next bar is sounded, commence singing 'O memories,' etc., rather softly, but with much meaning in the voice; make a slight pause on 'bless,' and sing in a louder but controlled tone 'and burn,' with an accent on 'burn' (not too much), letting the voice die away immediately after the accent. 'I kiss each bead' is to be sung with intensity, getting louder and louder, and work yourself up to sing loudly (without sacrificing tone) and passionately 'to kiss the cross.'"

"Take care not to diminish tone on the word 'cross,' slur up to 'sweet,' and make this note the loudest in the song. Diminish tone on the word 'heart,' and don't hold it. Another short silence wait, then after the next chord has been sounded sing slowly and reverently, with an even, flowing, soothing tone the words 'to kiss the cross.'"

The point of the foregoing, as you may have guessed, is that any one able to carry out the Evening Mail directions, does not need them.

Is Rachmaninoff's C sharp minor prelude to remain the net result of all the recent Young Russian endeavor in music? Some of us had built hopes upon Scriabine, but now the sad news comes via Moscow that the gifted symphonist claims to be able "to portray prismatic colors in tone." Light music for light colors and dark music for like colors, we presume.

At Soldiers' Field, Harvard's athletic ground, phonographs are used to make the athletes move faster. Of course, music with runs is—help, help!

Ernest Newman advises that "the only Wagner the world will care for fifty years hence is the Wagner who consciously made his life one of the most dazzling of romances, and the Wagner of the music dramas." Is there any other Wagner?

10 Holmdale Road, West Hampstead, N. W.,  
London, May 22, 1913.

To "Variations":

In your issue of May 7 there appeared the following paragraph: "Why the three B's of music? Why not the twenty-four B's—Bach, Beethoven, Brahms, Berlioz, Bruckner, Balakirew, Bizet, Böellmann, Bellini, Borodin, Bruch, Balfe, Bantock, Bartlett, Bazzini, Beach, Boccherini, Boieldieu, Bosso, Brockway, Bridge, Brüll, Buck, Bungert?" No; there are twenty-five, for one must not forget Badarzewska, much anathematized composer of "The Maiden's Prayer." At least five of these names are of no great importance, but here is a further list of twenty-five famous musical B's which I hope you have not forgotten: Baillot, Bargiel, Bausnern, Becker, Benda, Bendl, Benedict, Bennett, Benoit, Bergen, Bériot, Bertini, Bishop, Blumner, Bohm, Boito, Bortnianski, Bottesini, Brambach, Bronsart, Bruneau, Bülow, Burgmüller, Buxtehude and Busoni. I could mention several other eminent musicians whose surnames begin with B, but I think the two lists you and I have given will suffice.

Yours very faithfully,  
ALGERNON ASHTON.

Arthur Hartmann, the violinist, has a faculty always of being slightly ahead of the times. Ten years ago he played an Arbos composition called "Tango." He says: "Never would I have done it could I have foreseen to what it would lead."

According to the New York Press, "noise is killing mankind." So is death.

Bona fide advertisement in the Chicago Tribune:

TO FORGET TROUBLE, LONESOMENESS,  
take piano lessons; wonderful teacher. Address  
Z 251, Tribune.

What is to be done if all day long your colored maid insists on humming the first variation in Book I of the Brahms' elaborations of a Paganini theme?

Ernesto Consolo's little son writes to him from Italy occasionally, under stress of strong persuasion from Mrs. Consolo, who lives abroad with the little Consolos. Recently Consolo père received from his young hopeful a missive which bore all the earmarks of having been scribbled hastily and without burning inspiration between intervals of play, for it read:

"DEAR FATHER—Last evening, at a theater in Milan, one of the actors dropped dead on the stage.

"Affectionately, YOUR SON."

A Chinese Minister in Washington went to hear the Marine Band play. Particularly was he impressed with the

trombone player; so much so, in fact, that he offered him a handsome engagement in China. "I have never seen a juggler," said the visitor, "who could swallow as much brass pipe as you and spit it out again, and yet the people here regard it with an utter lack of enthusiasm.—Harper's Magazine.

Although Mrs. Grieg tells exactly how Edward Grieg wrote his "Peer Gynt" music, and her valued description lies before us at this writing, we confess reluctantly that we could not do it ourselves.

According to present municipal plans, New York will celebrate the Fourth of July officially with concerts of patriotic music. Was the firecracker such a nuisance, after all?

Josef Hofmann's recently published books on piano playing remind us of "How to Get Rich" articles written for magazines by millionaires.

Friday, June 13, 1913, was the unluckiest day of the year. We had to get our piano tuned.

Beethoven did not like his song "Adelaide." That makes it practically unanimous.

When "The Life of Wagner" is shown here on moving picture films, the baseball paragraphers will have the time of their lives purposely mixing up Richard and Hans of that name.

Vladimir de Pachmann retiring? He never was.

Owing to the Flag Day holiday last week this issue of THE MUSICAL COURIER will appear at the same time as usual.

That was a great quartet playing at Meadowbrook last week.

Twenty thousand aliens arrived in New York last week. The Metropolitan Opera House will have to widen its space for standing room.

Somehow split infinitives remind one of piano playing in which the left hand always strikes the keys before the right.

Siegfried O'Houlihan, who has just arrived in Europe writes on a steamer post card: "We had a smooth trip over, but I was seasick all the way. The steward's orchestra practised outside of my cabin."

Young persons seen at this season wandering about vaguely and staring abstractedly into space may be set down safely as 1913 graduates from conservatories of music.

#### Dimitrieff Saves the Day.

The success of the Massell pupils at the Aerial Theater, on May 21, when they performed "Faust" and "Pagliacci" in costume, with scenery and orchestra, was so great that several musical organizations requested the repetition of the same program. Alexander Russell, musical director at Wanamaker's, proposed to Mr. Massell that his pupils sing on June 12 in the Wanamaker Auditorium. One half hour before the Prison Scene from "Faust" was to be given one of the leading singers was taken ill. Nina Dimitrieff, who was scheduled to sing one group of songs came to the rescue.

"Get somebody quickly," she said. "Send to some music store and get me a few numbers. Announce to the public that I will sing an extra group of songs."

The music arrived just in time, and the enthusiastic and prolonged applause which greeted Madame Dimitrieff showed her great popularity with the New York public.

The following program was given, with the change mentioned above and the substitution of Mr. Zwibak in the prologue from "Pagliacci" for Mr. Rischel:

Prologue (Pagliacci)	.....R. Leoncavallo
Mr. Rischel	
The Flower Song (Faust)	.....Gounod
Miss Turitz	
Lullaby (Jocelyn), violin obligato by Miss Michaelis	
The Soul Maidens	.....Dargonijsky
Expectation	.....Alexander Russell
My Shadow	.....Henry Hadley
Madame Dimitrieff	
Voi lo sapete (Cavalleria Rusticana)	.....Mascagni
Miss Buschek	
Ave Maria	.....Schubert-Wilhelmj
Zephyrs	.....Jeno Hubay
Miss Michaelis	
Hindoo Song	.....Bemberg
(Violin obligato by Miss Michaelis.)	
Mr. Zwibak	
La ci darem la mano (Don Giovanni)	.....Mozart
Madame Dimitrieff	
Prison Scene from Faust—	
Madame Dimitrieff	.....as Margherita
M. Wagman	.....as Faust
M. Zwibak	.....as Mephistopheles

The others who took part were: Sarah Quritz, mezzo-soprano; Marie Buschels, soprano; Julie Fenlen Michaelis, violin; Sophie C. Dooman, piano, and Carlo Ronchi, piano.

## Eleanor Spencer's Successes as a Prodigy.

As a child of ten, Eleanor Spencer astonished the musical connoisseurs of her native city, Chicago, by her remarkable playing. It is not only the exceptional technical command of her instrument, but especially her rare musical insight into the spirit of the compositions she essayed and her rhythmic verve and temperament that astonished the public and critics. So pronounced was her success that she was taken East and heard under the most favorable auspices in New York, Boston, Philadelphia, Providence and other cities.

Now that Miss Spencer has been abroad and won for herself an enviable European reputation, some of the criticisms on her playing as a child will be found of interest. These press notices are now reproduced for the first time:

These discerning ones who availed themselves of the opportunity to attend the Eleanor Page Spencer recital last week Monday, will not soon forget the rare musical feat they were permitted to enjoy upon that occasion. The charming personality of little Miss Spencer almost instantly brought her audience into the closest artistic sympathy with the young musician. One is reminded of Rubinstein's advice where he says, "Touch each note until you make each note sing," and Miss Spencer has unconsciously followed that advice, for all her notes do sing. Her abandon and rush at times make one almost giddy by the splendid sweep of their impetuosity. Her technique (bah! hated word) is like her music—all her own, fresh, delightfully free and individual. We wonder if the soul of Mozart has indeed come back to dwell among us in this little twentieth century maid? At any rate one evening listening to little Miss Spencer interpreting music is worth whole cycles of having our ears tortured with the usual keyboard acrobat of every day life. Albion is grateful to little Eleanor Page Spencer and hopes to hear her often in the future, which will be a glorious one for her, we are sure.—New York Free Lance.

Eleanor Page Spencer made her first appearance here last night. The dainty Miss won rounds of applause for every classic she



PHOTO OF ELEANOR SPENCER, TAKEN TEN YEARS AGO.

#### Andrea Sarto Wins More Praise.

Andrea Sarto, the well-known baritone, formerly of the Metropolitan Opera Company of New York, has been very busy during the past season filling concert engagements. Although the season is practically over for the majority of artists, Mr. Sarto's work still continues. Late concerts and musicales have kept this artist busier than usual, but



ANDREA SARTO.

the laurels that have been heaped upon him have made it worth his while.

Among Mr. Sarto's recent engagements was the tenth annual concert of the Adelphi College Glee Club, of Brooklyn, N. Y., which took place on Monday evening, June 9. On this occasion he added several numbers to the club's

program. With wonderful skill this small Westerner rendered the most difficult music apparently with the ease of a Joseffy.—Philadelphia Evening Bulletin.

Eleanor Page Spencer, a child of ten years, masters the most difficult piano compositions in a manner that would do credit to the most celebrated artists. No prodigy of later days can be compared to her, unless it be Josef Hofmann. Miss Spencer has no doubt a remarkable career ahead of her, and before many years have passed she will be heard of as probably the most celebrated of modern pianists.—Pawtucket (R. I.) Evening Times.

It is impossible to adequately describe the complete mastery which this little child has over the piano. The audience last evening was simply spellbound.—Providence (R. I.) News.

Eleanor Page Spencer's manipulation of the piano keys made the audience sit up and rub its eyes before it could be convinced that such a mite of a girl could be playing.—Philadelphia North American.

Eleanor Page Spencer, from Chicago, the remarkable child pianist, gave a private recital in the studio of Hans Schneider before a small and select audience of music teachers and piano music lovers last night. As the executant is but ten years old the brilliant exhibition she offered must be regarded as an extraordinary one. With a surprising strength and force of tone, she combines the utmost delicacy of passage playing and dexterity such as is found as a rule only in mature musicians. Her interpretations are notable for their symmetry and esthetic balance. Every composition she deftly handles in its individual spirit and each master is treated according to his character and style. The program the young miss gave was such as would be a task well achieved for the best pianists.—Providence Telegram.

Eleanor Page Spencer, child pianist, delighted the audience with her precocious mastery of the piano, playing many difficult selections.—New York Times.

Eleanor Page Spencer will certainly interest all musicians for she is one of those rare children in whom music seems to be born. No amount of teaching could have made her what she is at her years.—Boston Post.

Eleanor Page Spencer is a youthful piano player but has skill that is inherited, not made. All music lovers will be interested in this girl.—Boston Herald.

Eleanor Page Spencer's mastery of the piano is remarkable.—Boston Globe.

Eleanor Page Spencer, a child pianist, proved a genuine treat yesterday, her execution of difficult classics being remarkable for one of tender years.—Philadelphia Inquirer. (Advertisement.)

program, each one being enthusiastically received; his selections were: "Im wunderschönen Monat Mai," "Aus meinen Thranen," "Die Rose, die Lillie," "Ich grölle nicht" (Schumann), "Invictus" (Huhn), "Love Me or Not" (Secchi) and "Gypsy Song" (Russell).

Mr. Sarto's recent appearances in Hartford, Conn., and Scranton, Pa., were very successful and the praise that followed was well deserved. The appended criticisms are culled from the Hartford papers:

Mr. Sarto won laurels for himself by his artistic rendition of Lucifer. He is a singer of unusual ability, and is without a doubt one of the best baritones heard in Hartford in several years. His voice is well placed throughout its entire register and his singing was a decided pleasure to all. Mr. Sarto's magnetic personality added much to his part.—Hartford Daily Times, May 24, 1913.

Mr. Sarto was a very excellent Lucifer. His voice is well suited to the music and in the rollicking measures of mockery sung as part of the pious chant of the pilgrims he was unusually good.—Hartford Daily Courant, May 24, 1913.

On Thursday evening, June 12, at Flemington, N. J., Mr. Sarto scored another success as one of the soloists in Haydn's oratorio "The Creation." His singing on this occasion was magnificent and won hearty applause.—(Advertisement).

#### Newkirk's Aeolian Hall Studio.

On October 1, Lillian Sherwood Newkirk will open her new studios in Aeolian Hall, New York. All applications for lessons and appointments prior to that date should be sent to 11 Morgan avenue, Norwalk, Conn. Mrs. Newkirk will conduct a summer class until August 2, when she will go to the White Mountains by motor and then to the Maine woods for fishing. Last week, Mrs. Newkirk closed her season's work at the two fashionable seminaries, where she is the directress of music. She sang at both commencements, and her choral club of thirty-five young ladies of the Hillside School also took part.

"You don't make very good music with that instrument," said a bystander to the man with the brass drum, as the band ceased to play. "No," admitted the pounder of the drum, "I know I don't; but I drown a heap of bad music."—Ladies' Home Journal.



# Convention of the New York State Music Teachers' Association, Saratoga Springs, N. Y., June 9-12.

President Walter L. Bogert, Vice President Alfred Hallam, Dr. Franklin Lawson (chairman of the program committee), Frederick Schlieder and conferees must have been highly gratified with the financial and aesthetic results of the twenty-fifth annual meeting of the New York State Music Teachers' Association, held at Saratoga Springs, N. Y., June 9-12, 1913.

Not since the well attended Binghamton meetings of over a dozen years ago, under the presidency of Dr. Gerit Smith (beloved musician, sweet nature, now alas! gone to his too early reward) and of Sumner Salter has the attendance been as large. The present writer knows, because he has attended them. This was due in large measure to Mr. and Mrs. Hallam, who worked up a local list of over 1,000 members at \$2 each. In the Smith-Salter years the large numbers of teachers attending, universally bringing with them pupils, was the feature; at Saratoga there were few teachers, but a large local patronage. Many converging trolley lines, good railroad service, celebrated artists on programs, and the advanced culture of this oldest settled portion of the Empire State (next to that of New York City), all aided in bringing out the remarkable attendance. Five hundred dollars separate receipts for a single evening was a record figure (Wednesday night).

Arrived at Saratoga, the Janpolskis, President Bogert, J. L. Dilworth, Mr. Coan (of Ginn & Co.), ye scribe and wife were met by Mr. Hallam and escorted to Hotel Worden, official headquarters. Here were found, already registered, Clarence Dickinson and wife, Charles Gilbert Spruce (accomplished accompanist and composer), Mr. and Mrs. Viafora, Anna Case and J. N. Priaulx.

## OPENING RECEPTION.

The out-of-town guests, members of the New York State Music Teachers' Association, and a number of musical artists who had arrived to participate in the three days' program, arranged for the twenty-fifth annual session of the association, taxed the capacity of the auditorium at

the reception by the Skidmore School. It was given for the entertainment of the early arrivals through the kindness of Mrs. J. Blair Scribner, who is a great lover of music and always a well wisher of Saratoga Springs.

The reception was truly a gala affair. Everyone was extended a hearty welcome by the members of the reception committee, who were everywhere and on the lookout to see that everyone was occupied.

On entering the auditorium, guests were ushered to the receiving line and presented to Mrs. Scribner, President and Mrs. Charles H. Keyes, Mr. and Mrs. Alfred Hallam, Walter L. Bogert, president of the association; E. Pearl Van Voorhis, secretary, and Frederick Schlieder, member of the program committee.

Through the reception committee, many of the guests were given an opportunity of meeting some of the prominent musical people present. Miss Watts of Ballston and her companion furnished excellent music, playing duos for piano and violin. Later some of the young folk danced. Following the reception, guests were escorted into the gymnasium, where refreshments were served. The entire affair was well planned and greatly enjoyed.

## TUESDAY MORNING, JUNE 10.

Following the opening prayer by the Rev. J. E. Wagner, President Charles Henry Keyes of the Skidmore School of Arts, delivered a felicitous speech of welcome, on behalf of both the institution and the village. He promised members immunity from arrest, saying the police of the village had been instructed to overlook any idiosyncrasies of visiting musicians. (This promise was of mighty interest to certain convivial spirits!) President Bogert responded, then took up the matter of qualification for teachers, local branches, etc., advocating standardization of the teachers.

In conclusion, President Bogert expressed his appreciation of the large gathering and thanked the people of Saratoga for what had already been done for the convention.

The Voice Conference which followed, T. Austin-Ball, chairman, consisted of his address on "Greater Efficiency in the Teachers' Art," followed by a paper on "Voice Criticism," by Dr. Muckey, with demonstrations by Amy Ray-Sewards, Meta Weidlick and John Mathews, exponents of this physician-teacher's method. It was followed by a most interesting and practical paper by Oscar Saenger, than whom nobody knows more of the subject, viz., "How to Prepare for Grand Opera Career in America." The paper was read by Mr. Bogert. Among other things, Mr. Saenger said:

When the leading tenor role in an American Opera house is taken by an American who has received his entire musical education in this country, it is plain to be seen that the necessity of study abroad for preparation for an operatic career is obsolete. With all due consideration of the ability of the foreign teachers, the voice student at the present time can secure as complete a training in this country as he can abroad, and the conditions here are constantly improving.

Ten years ago this could scarcely have been said, for at that time no American teacher had succeeded in placing an American in opera who had had no foreign training or experience, but now there are many Americans making good on both the operatic stages of this country, France, Germany and Italy.

It has been said that there are 1,000 musical teachers in Milan alone, all of whom are thriving on American money, and of the thousands of young men and girls who go abroad each year there are very few who ever succeed in appearing in opera.

Since the recent successes of American opera singers, the doors of the opera houses of the world are open to American performers, and it is the duty of American teachers to dissuade singers of this country from going abroad to get their education.

The question now arises as to whether or not the field in this country is great enough to accommodate singers who might be produced, but with three of the best opera houses in the world, and a growing demand for the opera, this question would seem to be answered.

The prospective grand opera singer should not depend on his or her voice to make a success. Before even considering the voice there are other matters of really great importance to be considered.

First is the physical appearance. The person should have no physical defect, must not be too large and must present a good



CONVENTION HALL (SEATS 5,000), SARATOGA SPRINGS, N. Y.

appearance. The person must also have great physical strength, for the work is hard and nervous. Then comes the delicate matter of age. A woman should not be over twenty-six and a man not over thirty. They must also be intellectual and temperamental. The prospective opera singer must also be an actor and be able to put their characterization over the footlights with dramatic real-



OSCAR SAENGER.

ization. If a person can fill these requirements and in addition possesses musicianship of a high order, he may study with a reasonable hope of success.

After the student has completed his preparatory study get his repertoire. He should start mastering in one language about ten operas, and from that he can branch out in other languages. If an American has a repertoire of ten operas nearly any manager in Europe will at least arrange a trial appearance.

Madame von Feilitzsch telegraphed her inability to be present, and F. W. Wodell of Boston gave a talk on the knowledge which should be required of singing teachers. Another paper by Isidore Luckstone, on a similar subject, was read by Mr. Bogert. Subsequently there was a general and lively discussion anent the propositions laid down by Dr. Muckey, many teachers present disagreeing most decidedly with his theories and practice of the same. Dr. Lawson and Adelaide Gescheidt were of these, and the interest aroused by this talk-fest may be imagined from the fact that the session lasted until 1:30 p. m.

Simultaneously there were two sessions at the Baptist Church, the one on "Improvisation," under Frederick Schlieder, creating a vast amount of interest. This well informed and capable organist and composer believes that improvisation is not a gift, but rather a matter of development of musical impulse, controlled by knowledge of harmony and acquaintance with musical forms. Louis Stillman and F. W. Riesberg asked Mr. Schlieder questions, and gave some personal opinions. In part, he said:

I believe with more vigor today than ever that some other power is responsible for the ability to improvise effectively than

mere gift. A gift is a seed. The oak was once an acorn. Hang it on the wall or lay it away by itself and it always remains an acorn. But place it in the earth and allow the elements of nature to act upon it and it grows into the mighty oak. The accomplishment of any worthy thing is a matter of growth, of development. He who waits for "the still small voice" to shout must needs wait until the trumpet of Gabriel summons him to account.

Music is made of tones, not noises. Noises or sounds are elements of nature, but they do not make music. We are musicians by virtue of a gift, but a gift did not make us one. It is better to say that all of our accomplishments are results of industry rather than the spontaneous activity of a so-called gift.

There is a gift that is universal; a gift whose potency can not be questioned. I speak of the gift of the harmonic sense. If it is rich in the appreciation of color and form we turn to art and become painters, if it is rich in appreciation of tone we turn to music and become musicians. The harmonic sense is a human faculty that recognizes the fitness of things. It lies at the very bottom of our musical ability, and to its development must be attributed the success of musicians. Music can find no other organ. Trace the musical development along the ages past to the present. The wealth and beauty of our musical literature today is not the result of an objective science. Anyone who has listened sincerely to the works of Bach, Mozart, Beethoven, Chopin, or any of the masters of tone must admit that music as represented by them is the result of a certain something that has been developed by various means to a point of truthful expression. Some-



MAUDE KLOTZ.

may call this expression the result of inspiration. But what is inspiration but a highly sensitized harmonic sense. Rob life of the harmonic sense and music will return to its savage state, namely, noise. Two things, especially, are to be learned, the first is the knowledge of the constructive elements, and the second is the persistent and practical practice of them.

We must know the corresponding elements of harmony, rhythm and melody, in order to become proficient in free use of them in improvisation. It is safe to say that the power to improvise lies in the reach of everyone, when we consider that Alexandre Guilmant, the eminent French organist, practised improvisation for twenty years before doing so in public.

The speaker followed with an improvisation of a simple theme beginning with A-B-C, in Handel style. Then

he gave a humorous improvisation on "Over the Fence Is Out," both of which were immensely clever and hugely enjoyed. Following this, Clarence Dickinson, organist of

ALBERT GREGOROWICH JANPOLSKI,  
Russian baritone, in Boyar costume.

the Brick Church, New York, played the following program on the organ, which was in good condition:

Fugue in D.....Bach  
Sonata 333.....Quanz  
Meditation.....Bubeck  
Chansons sans Paroles.....Tschaiakowsky  
Fantasie and Fugue on "B-A-C-H".....Liszt  
Scene Religieuse.....Massenet  
Intermezzo.....Rogers  
Berceuse.....Dickinson  
Norwegian War Rhapsody.....Sinding

The church was entirely filled for the Dickinson recital, people seeking seats in the gallery, and the numerous unusual qualities of the organist, including musical warmth, and all-conquering technic, shone prominently. There was dash in the Bach fugue in D, giving it spontaneity; a certain dramatic quality of conception and touch made the Liszt fantasie and fugue on A-B-C simply splendid; and the simple charm of Dickinson's own "Cradle Song" won everybody.

#### TUESDAY AFTERNOON.

Mrs. Frances Clark gave an address on "The National Federation of Musical Clubs," "Plans and Hopes," etc. There followed an hour of chamber music by the Tollefsen Trio, consisting of Mrs. Schnabel-Tollefsen, pianist; Carl H. Tollefsen, violinist, and Paul Kefer, cellist. They played this program:

Serenade.....Widor  
Scherzo from Trio Op. 78.....Godard  
The Tollefsen Trio.  
Sonata No. 2, Op. 13.....Grieg  
Mademoiselle Schnabel Tollefsen and Mr. Tollefsen.  
Trio in A minor, op. 50.....Tschaiakowsky  
Pezzo Elegiac.  
Tema con Variazioni. The Tollefsen Trio.

The pretty music of the serenade, the dainty lightness in the Godard scherzo found warm admiration. Then the true musical ensemble of the Grieg sonata, in which both the Tollefsens did fine detail work, and lastly, the splendid breadth and worthy conception of the too long Tschaiakowsky trio, all this prompted appreciation in all hearts, and resounding applause rewarded the three artists for their high-class performance.

Following this, Albert G. Janpolski gave a song recital, with this program:

Come raggio di sol.....Caldara  
Verrath.....Brahms  
Babylon.....Dvorak  
Wasserlied.....Grieg  
Lament.....Gretchaninoff  
Wail for Freedom.....Kalinnikoff  
Approach of Spring.....Rachmaninoff  
Aria from Eugen Onegin.....Tschaiakowsky  
Barge Song.....  
Vanka.....Russian  
Cossack Lullaby.....Folk-songs  
Kalinka.....  
Long Ago, Sweetheart.....MacDowell  
Faith (Sacred).....Chadwick  
Rolling Down to Rio.....E. German

Owing to the length of the addresses, and the interpolation of a talk by Mr. Baird of the executive staff of the Century Opera Company (which latter was in the nature

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THE CASINO MUSIC HALL (FORMERLY CANFIELD'S), SARATOGA SPRINGS, N. Y.

of a fine advertisement for this newest operatic enterprise), Mr. Janpolski was obliged to omit some of his numbers, such as the "Eugen Onegin" aria, etc. His noble voice never sounded better, a high E flat of resonance and appealing quality in "Babylon" being especially effective. Then the group of songs in English made impression not to be forgotten, the singer giving more freely of himself every moment. If anything, the Russian songs made the big hit, for they have heart appeal, variety, a somber playfulness at times, altogether unique, not to be found in any other music. Later in the meeting Mr. Janpolski won signal honors (in "Hiawatha"), reference to which is found under Wednesday Evening. For this program Charles Gilbert Spross furnished the accompaniments.

## TUESDAY EVENING.

The Schubert Club of male voices (forty men, of Schenectady, N. Y., twenty-five miles distant), under the conductorship of William G. Merrihew (who appeared similarly a dozen years ago with the same club, at the Saratoga Convention), furnished the backbone of this concert, with Anna Case, charming soprano, and Marion Sims, excellent Troy pianist. Conductor Merrihew made the statement that only nine of the men of that previous appearance were in the present chorus. A special "Pullman-trolley" brought the singers, returning them after the concert. So well did they sing the opening "Song of the Vikings" that they had to repeat it, and this occurred several times during the evening. "O Fair and Sweet," a dainty setting of Cantor's song, created admiration, leading to repetition. There is excellent material in this chorus, and conductor Merrihew leads them with direct, unaffected beat. In Buck's "Twilight" the second basses sang a low E of effect making proportions. J. L. Battle, E. T. Grout and James H. Crapp distinguished themselves with their incidental solos, the club closing the program with Buck's

cantata, "The Nun of Nidaros." Frank J. McDonough, organist of Schenectady, played the choral accompaniments, as for a dozen years past.

Anna Case made nothing less than a sensation with her brilliant singing, two high D's, and a startling sustained high F in "Casta Diva." This young woman surely has a

many tender touches which cannot be described. Later she showed pathos, grace, and the true singer's climax-building in various songs, this occurring in Alexander Russell's splendid song, "Sacred Fire." To this she contributed Spross' "Will-o'-the-Wisp" in a rushing tempo, with unusual effects, the composer playing an accompaniment of dainty spirit.

Marion Sims played a piece by Sibelius, and MacDowell's "Etude de Concert," with virtuoso effectiveness and she made a hit. Paul Kefer also pleased the large audience with two groups of cello pieces.

## WEDNESDAY MORNING, JUNE 11.

Wednesday began with a business meeting at the Skidmore School, but on account of the "Moving Picture" talk of Madame von Unschuld at the same hour, it was poorly attended. President Bogert named the following committees: Committee on amendments—Arthur Judson, chairman; Gustav L. Becker and J. L. Dillworth.

Nominating committee—T. Austin-Ball, chairman; Miss E. Pearl Van Voorhis, Flora Locke, Gustav L. Becker and J. N. Priaulx.

Committee to draft resolutions of thanks for the assisting artists, Saratogians and all others who had contributed to the success of the convention—F. W. Riesberg, chairman.

Gustav L. Becker, acting for the special committee appointed, proposed a number of alterations in the Constitution, having to do with classifying members, admitting them as teachers, etc.; founding members, examining committee, etc., which were later adopted. At the Pontiac Theater (moving picture house) Marie von Unschuld gave a lecture-recital along altogether new and original lines, embracing moving pictures of the hand, showing technic movements in detail, explaining everything thoroughly. Based in its technical parts on the principles of Beethoven,



DR. FRANKLIN LAWSON.

big future, for she sings temperamentally and with intellectuality. Her coloratura work places her in a class by herself, while her purely lyric singing showed a voice unexpectedly large, after the "fancy singing" with trills, scales and the ornaments characteristic of the Italian coloratura aria. A storm of applause brought Miss Case out to sing as encore "My Laddie," with sweet expression and

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"Her appearance may be considered in every way a triumph."—The Tatler.

Czerny, Liszt, Tausig, Rubinstein, Leschetizky and von Unschuld, it was subdivided into two parts, viz., (1) The development of modern piano technic, in connection with the constant improvements of the art of piano construction. (2) A systematic training for the attainment of a certain brilliant piano technic, necessary for pianists of today. Madame von Unschuld began with stereopicon



Photo by Mishkin Studio, New York.  
ANNA CASE

slides of composers and instruments, showing the ancient spinet, clavier, the Hammerklavier (Beethoven's grand piano, still to be seen in the Beethoven museum at Bonn-on-the-Rhine), and coming down to the present-day instrument. Pictures of famous technicians, such as those named (Czerny, Tausig, etc.), were also shown. The reels of "technic-pictures" were of utmost interest and practical application, showing just how she practised attaining development of certain fingers, etc. This is the first method ever developed on the "moving picture" lines, and caused a sensation among the teachers and students present. The pictures which were displayed showed the exact technical training of the fingers and hand for the modern pianist and combined with the sounds of the piano played by Madame von Unschuld were most impressive.

Madame von Unschuld builds up systematically the gradual growing into the scale, playing preparatory exercises, octaves, scales, trills, triad arpeggios, and shows interesting tricks of how to play passages brilliantly. The pictures are accompanied with the note examples.

Seated at a modern Steinway, Madame von Unschuld played the actual notes appearing under the hand in the moving picture, so connecting the theoretical with the practical. During the lecture, the little daughter of the lecturer played (in moving picture) a little "Cuckoo" piece, and another time (six months later) the Iljinsky "Berceuse"; this was most realistic, as the lecturer-mother imitated the touch of the little hands, playing the exact notes, mostly black keys; it was very realistic, and showed the astonishing progress of the little pianist in six months' time. Then the Madame played the Liszt Rhapsodie, No. 11, so little known, but one of the best of the series. This had great verve, splendid musical impulse, and sounded wonderfully spontaneous. The bravour playing brought her long continued applause. At the close she played the Paganini-Liszt "Echo Study" with even greater effect, and those present expressed great pleasure in the instructive affair, containing so many original features.

#### WEDNESDAY AFTERNOON.

Mary Carson, soprano; Ellison Van Hoose, tenor, and Mr. Spross gave the Convention Hall concert, together with an orchestra which played Hadley's "In Bohemia" overture, selections from "Natoma," and the "Meister-singer" prelude.

Of Mary Carson the pleasantest things may be said, both of her singing and reception on this occasion, and of her future. A refined personality, taste in dress, and brilliant vocal technic are hers, making her singing of "Ah fors e lui" most enjoyable and effective. She sang as encore the Titania polonaise from "Mignon." Songs by Cadman,

Homer and Pessard completed her appearance, each of these having just the right characterization; especially was there much charm in "Bonjour Suzanne." The audience insisted on more, so she played her own accompaniments to the "Banjo Song."

Ellison Van Hoose, the tenor, sang with that power of voice and depth of expression associated with his name. The beautiful aria from "Romeo and Juliette" was his first number, followed by the encore, "Donna e mobile," which latter brought down the house. Songs by Tipton, Brown and Logan completed his second appearance, all good songs, suiting his voice and style well. Strong as were the applause and expressions of appreciation on the part of the audience, those who know the Van Hoose voice know he was not in good condition, indeed deserving praise for keeping his word.

#### WEDNESDAY EVENING.

"Hiawatha," cantata by Coleridge-Taylor, with Mary Carson, soprano; Franklin Lawson, tenor; and Albert G. Janpolski, baritone, soloists, the musical backbone being a chorus of two hundred voices, composed of the Skidmore School Choral Class and the Oratorio Society of Glens Falls, Alfred Hallam, conductor, with an orchestra, formed the attractive scheme for the evening concert. Conductor Hallam had thoroughly schooled his singers, and accomplished wonders in the short time they were under his command; the consequence was a very enjoyable tonal mass, welded into a fairly homogeneous body, able to attack the high notes above the staff with confidence, and



WILLIAM HINSHAW.

to sing expressively, with one eye on the conductor, and the other on the score. "Hiawatha's Wedding Feast" went with fine vigor; "The Death of Minnehaha" was full of somber color; and the closing "Hiawatha's Departure" was of deep musical and emotional significance, under the Hallam baton. Mary Carson, who made a hit in the afternoon, made another with her sweet voice and interpretation of her role; she looked sympathetic and appealing, putting these qualities into her voice. Albert G. Janpolski's vocal-

combined with the necessary qualities which make a hit with an audience.

Of Dr. Lawson's singing only good things were heard, especially of his clear enunciation of the text. His singing of "Onaway, Beloved" was full of feeling, the high and clear tenor voice rising against a too heavy orchestral part,



ETHEL LEGINSKA.

especially on the high B, which he hit true in the middle, easy of emission because of the right production.

The largest audience of the entire convention heard this choral evening, and very few of the 3,500 people left before the end; the greatest possible compliment to all concerned in the performance of the beautiful, melodious work. Nearly \$500 was taken in at the door in single admissions.

#### THURSDAY MORNING, JUNE 12.

This session began with a business meeting, including nomination and election of officers, reports of committees, and miscellaneous business.

On the invitation of Dr. Charles H. Keyes, on behalf of the Skidmore School of Arts and the village, the association voted unanimously to return to Saratoga Springs for their meeting next year. Tentative invitations had been received from Auburn and from the city of New York, but there was no opposition to the motion made by Gustav Becker, to bring the convention here for another year.

In inviting the association to return, President Keyes guaranteed, on behalf of himself, Mr. Hallam and others interested locally, to secure 1,000 memberships in the village and vicinity for next year. He said that he rejoiced to have the association in the village, and although he did not want to be selfish or have the institution which he represented appear selfish, he wanted the members to return.

"We have tried in our own small way," he said, "to entertain you and can only promise that next year will be as good as the best this year."

A report from the secretary-treasurer, E. Pearl Van Voorhis, showed that the association was in an excellent financial condition and that the receipts for this convention had been greater than previous years and that although the expense this year was very high, a substantial balance will be left in the treasury. \$3,000 has been received through memberships and two auxiliary associations, the Dutchess County Association and the Fraternal Association of Musicians of New York City, also contributed substantially.

The election resulted as follows:

Alfred Hallam, president.

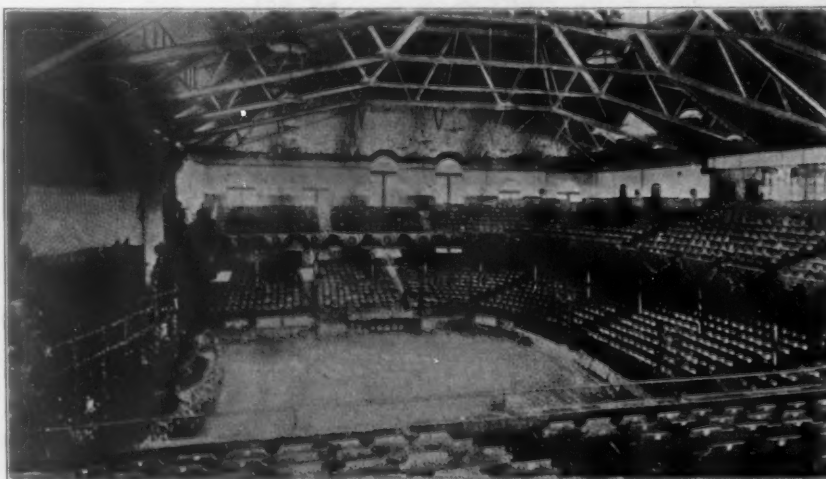
Raymond S. Wilson, secretary-treasurer.

E. Pearl Van Voorhis, vice-president.

Program Committee to be named by the president.

Place of meeting, 1914, Saratoga Springs.

Amendments to the constitution were adopted, and several changes in the by-laws were made. An address by Charles H. Farnsworth of Teachers' College, president of the National Music Teachers' Association, followed; also



CONVENTION HALL, SARATOGA SPRINGS, N. Y.  
Seating capacity, 5,000.

ization of the word "Minnehaha" brought one's emotions to the surface; from the beginning "Behold Me! I Am Famine" to his closing air, he sang with fine authority and reliability. Such singing is a joy to the conductor as well as the audience, for it shows musicianship of high order,



one by Hollis E. Dann, of Cornell University, subject "The Co-relation of the Conservatory and Private Teacher in Public Schools."

#### THURSDAY AFTERNOON.

These sessions began with a lecture by Henry Dike Sleeper, professor of music at Smith College, on "The Study of the Aesthetic Arts," followed by a vocal recital by Gina Ciaparelli Viafora, soprano, wife of the well known cartoonist of that name. She gave what was practically an Italian program, singing in true Italian style, and anyone knows what that means. Her singing of "Un bel di" from "Madame Butterfly" displayed her voice well; later some songs in English were not so happy, although she sang "Until" by Sanderson so well it had to be repeated. Tosti's "Good-bye" was well done, and she sang the "Bohème" aria as encore, and "Vissi d'arte" following the second recall.

Maud Powell being unable to appear, Edwin Grasse, the blind violinist and composer, took her place, playing this program, on which please note his own three pieces:

Sonata, op. 108 ..... Brahms  
Prelude and allegro, E major ..... Pugnani  
Chanson Louis XIII, and Pavane ..... Couperin  
Fugue ..... Tartini  
Concerto, last two movements ..... Bruch  
Song Without Words, No. 4 ..... Grasse  
Scherzo Caprice ..... Grasse  
Second Polonaise ..... Grasse

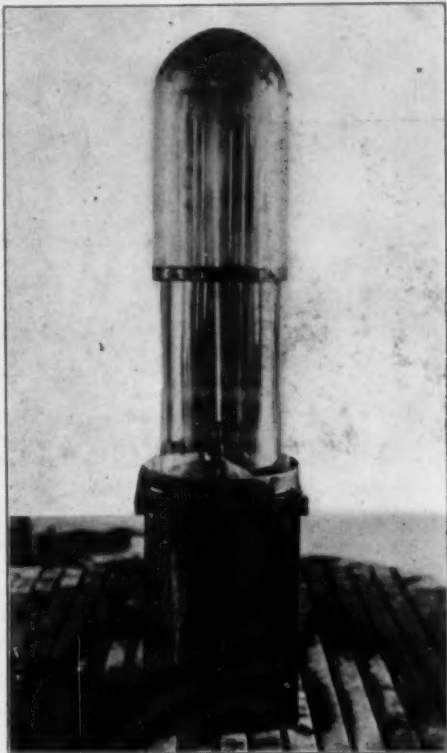
Here there was variety sufficient to afford the very able violin virtuoso every opportunity for disclosing his eminent technical and warmly musical equipment. Dignity pervaded the opening sonata, George Falkenstein sharing its interpretation, as well as playing all his accompaniments. His own three pieces have musical worth, and sustained applause led him to add one more original composition, "Wellenspiel."

#### THURSDAY EVENING.

Convention Hall again held a fine audience assembled to listen to the final concert, in which the following participants appeared: Maude Klotz, soprano; Ethel Leginska, concert pianist; William Hinshaw, baritone, Metropolitan Opera Company. Walter Golde and Mr. Spross played accompaniments. The three solo artists were a well co-ordinated trio, each supplementing the other in the particular specialty. Beginning with Leginska's playing of Beethoven's "Anger Over the Lost Penny" (with a few explanatory remarks by Mr. Hallam), there ensued one continuous stream of enthusiasm. The pianist won no less than four recalls after this, her personality and playing captivating the audience. Her next solos consisted of four etudes by Chopin, played with all the grace, fire and complete technical mastery imaginable. So vigorous was the applause following this tour de force that she had to play again, this time selecting Moszkowski's waltz in E, known also as "Love's Awakening." This had beauty and poetry of conception, full of real tenderness and a certain prima donna like abandon; again resounding applause followed. For her closing numbers she played Leschetizky's "Two Skylarks" and the Schulz-Eyler "Blue Danube" waltzes, creating a climax of tremendous proportions. It is simply amazing what terrific effects this youngster gets out of the piano. Miss Klotz wins all hearts by her friendly, unaffected personality, gaining expectant attention ere she sings; this is succeeded in turn by real interest in her singing, so full of tone-color and varied expression; and there naturally follows that true interest on the part of the audience which the expert critic recognizes as the proper thing. The song by Koemmenich, "Mädchen-Gluck," had tenderness, the Weckerlin "Bergere" was a genuine pastoral song, and Puccini's "Un bel di" was sung with the warmth of expression one associates with Italian singers. Later on she sang songs by Ronald, Henschel, Daniels and Chadwick, pleasing more and more with each. "Somewhere"

was one of her encore songs, beautifully distinct in enunciation.

As to William Hinshaw, this vocal and physical giant came, sang, conquered; that sentence tells the story. His high F in "Der Atlas," the originality of Haile's song, "Die Werkeluh," coupled with the singer's conception of it; and a mighty, high G in Hermann's "Wanderer," sung dramatically, all this was imposing, stunning in effect, winning the fine fellow tremendous outbursts of applause. A humorous song by Mozart followed as encore, the clean-cut enunciation of every word being heard throughout the vast hall.



THE FAMOUS GEYSER SPRING AT SARATOGA SPRINGS, N. Y.

His second group consisted of songs by Americans, and Rossini's "Largo al factotum" closed the group with éclat. Together with Miss Klotz, Mr. Hinshaw closed the program (one of unusual delight to everyone within hearing) with Verdi's "Mira, di acerbe" from "Trovatore."

#### RESOLUTIONS OF THANKS.

During an intermission in the concert Mr. Bogert read the resolutions of thanks prepared by a committee consisting of F. W. Riesberg, chairman; Jenny M. Wickes, J. S. Dilworth, Albert D. Jewett and Joseph H. B. Joiner:

Whereas, everything possible having been done to make this, the twenty-fifth annual convention of the New York State Music Teachers' Association, a success, therefore be it resolved:

The warm thanks of the committee are hereby tendered to:

1. The Skidmore School of Arts, for many graceful courtesies extended.
2. The Rev. J. E. Wagner for the opening prayer.
3. Mrs. J. Blair Scribner, president; Mrs. Charles Henry Keyes, and the reception committee for the well arranged and greatly enjoyed reception.

(Continued on page 30.)



THE WORDEN HOTEL, SARATOGA SPRINGS, N. Y.

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4. The membership committee, Mrs. Alfred Hallam, chairman; for the splendid work done. (Over 1,000 members.)

5. The press and public of Saratoga Springs for generous space and large attendance.



MISS VON UNSCHULD.

6. The retiring officers for their efficient, effective work.

7. The distinguished artists who gave their services gratuitously.

8. Alfred Hallam, who gave of untiring energy, day and night.

9. The Schubert Club, male voices, of Schenectady, and to the Skidmore Choral Class and Glens Falls Oratorio Society.

10. To Charles Gilbert Spross for his admirable and artistic accompaniments.

#### CONVENTION NOTES AND HALF-NOTES.

Beautiful weather prevailed. During the first two days steam heat was on in hotels. Following this it became warmer, but not hot.

No racing in Saratoga for four summers past has made things dull. This summer there are to be four weeks of racing, but without the activity of the betting ring.

All the springs and waters in the village limits are now free, the State having bought the wells. The famous vichy water, however (the best-liked table water), is outside the village, so this remains private property.

President Keyes, of the Skidmore School, created laughter by his promise of "immunity from arrest," the police having been notified to overlook any infractions by members attending the convention.

The Skidmore School of Arts is named after the parents of Luck Skidmore Scribner (Mrs. J. Blair Scribner), and is intended for the liberal education of young women in all branches.

Dr. Lawson had a young woman named Louise Martin in his party, called by many "a wonder," for she sings songs in a baritone key, or in the octave above. He is cultivating her voice as a soprano. Hearing her sing without seeing her, one would call it a boy's voice.

Indian young women from the Carlisle School were in attendance at the convention; they are students in an extension course at the Skidmore School. Some of them sang, appropriately, in the "Hiawatha" chorus.

The large Troy contingent of the last Saratoga conven-

tion was missing. Impett is dead, White lives in Boston, others hid themselves somewhere.

The official colors of the New York State Music Teachers' Association seem to be identical with those of the suffragettes, white and orange; they floated everywhere.

Five members prominently identified with the Association a dozen years ago were present, viz.: Emma Miller, of Oxford, N. Y.; Mrs. H. Van Vliet, of Albany; Abram Lansing, of Cohoes; Sumner Salter (ex-president), of Williams College, and Mr. Scovill, of Niagara Falls.

The Buffalo Convention of 1911 found large audiences on hand, but still larger ones attended those of Saratoga, 1913. Convention Hall often had 3,000 people in it.

Charles G. Spross played most of the accompaniments. Other names were on the program, but these did not come; Spross is an orchestral host in himself. One of his feats of the past season was the playing of the Mendelssohn concerto in G minor with a brass band accompaniment at Poughkeepsie, Auburn and elsewhere.

The Casino, in which song recitals and chamber music were held, is the dining room of the former gambling house known as "Canfield's." It is beautifully finished in white and gold, with stained glass windows in the ceiling, each representing a different month. The building and the beautiful park-like property surrounding it now belongs to the State of New York.

Pianist Leginska had a battle with a bat just preceding her last solo; the thing flew round about her head continually in the green room and corridor. (Note: The reader will please study the said hair in the picture printed herewith.)

The colored head waiter of The Worden sang in the "Hiawatha" chorus, and showed active interest in all the music during the convention.

The beautiful estate, hundreds of acres, of Mrs. Trask, widow of Spencer Trask, the deceased banker, is to be used for public purposes in due time, through the munificence of the owner. Tragedy and death have followed in this family, sufficient to have crushed anyone; Katrina

Trask, however, keeps on writing, and will produce a play in New York this autumn.

Sumner Salter found many old friends on hand, reminding the writer of his first State convention, in 1892, at Syracuse. Harry Pepper, tenor, and Sumner Salter, accompanist, were prominent on a program. The combination of Pepper and Salter created much amusement.

F. W. RIESBERG.

#### Three Artists at Teachers' Convention

Among those who appeared on the program at the convention of the New York State Music Teachers' Association, held last week at Saratoga Springs, were William Hinshaw, baritone of the Metropolitan Opera Company; Maude Klotz, soprano, and Ethel Leginska, pianist.

The Saratoga press commented as follows upon the splendid work of these artists:

In selecting performers for a program of the kind, one would of necessity have to go very far before securing a trio equal in any way to Maude Klotz, soprano; Ethel Leginska, pianist, and William Hinshaw, baritone.

The accomplishments of Maude Klotz are not to be lightly passed over. Her sweet soprano voice has a remarkable carrying power and she was heard distinctly in every corner of the big hall. That her work was appreciated was evidenced by three beautiful bouquets which she received. Of her numbers, "Un Bel Di" ("Madama Butterfly"), Puccini, and "Spring," were especially pleasing.—The Saratogian.

The throng at last night's concert in Convention Hall was as large as at the first concert on Tuesday, if not larger. And those who stayed to the final concert were not disappointed. It presented two of the best grand opera singers in the country and a great piano player, and no one who heard the final duo by William Hinshaw and Maude Klotz, or the piano demonstrations by Ethel Leginska, will fail to remember it as a great musical occasion.—The Sun.

Maude Klotz was the next artist to appear. Miss Klotz's soprano voice has a delightful quality about it that is most entrancing to her audiences. Her singing of "Un Bel Di" from "Madama Butterfly," by Puccini, brought out the beautiful quality and exceptional range of her voice. Miss Klotz has also a charming personality.—The Sun. (Advertisement.)



MARIE VON UNSCHULD.



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**Marion Green's Recent Successes.**

Marion Green, the well-known Chicago bass-baritone, has been the object of many favorable comments during the past season from both press and public. Some of his recent criticisms from the press follow:

The first part of the program was given by Mr. Green and the ladies' chorus. Mr. Green had his audience with him from the very first and the enthusiasm increased with each succeeding number.—Wheaton Illinoian, Wheaton, Ill., May 9, 1913.

The first part of the program was taken up by Mr. Green in solo work; he held the closest attention of his audience and generously responded to the enthusiastic encores. The Orpheus Club is to be congratulated on its good fortune in securing an artist of such note.—Du Page County Tribune, Wheaton, Ill., May 9, 1913.

**AS SOLOIST WITH THE ST. LOUIS ORCHESTRA.**

The program included two baritone selections, by Marion Green; the rich full tones and compass of his voice thrilled the audience with its marvelous power and beauty.—Springfield (Mo.) Republican, May 11, 1913.

Marion Green, a Chicago baritone, proved himself of exceptional talent and won repeated applause by his singing.—Springfield (Mo.) Leader, May 11, 1913.

**IN "THE PASCHAL VICTOR" AT AURORA, ILL.**

Marion Green is far noted as an oratorio singer, and often gives the musicians of this city an opportunity to hear him in this work. His work was never better than it was last evening.—Aurora (Ill.) Beacon, May 3, 1913.

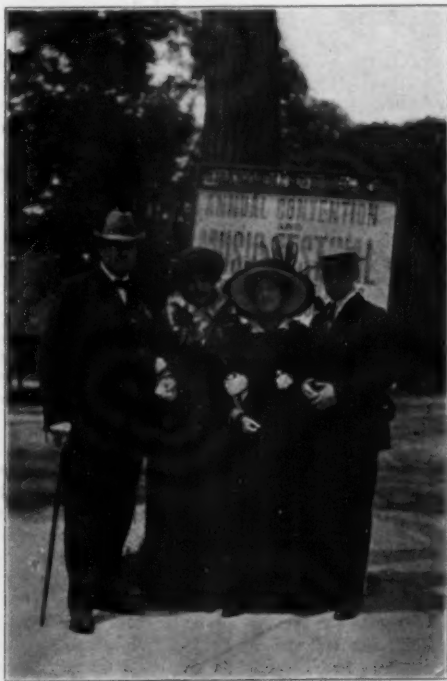
**THE MARION GREEN CONCERT QUARTET.**

The quartet singing last night was finished intellectually, technically, and musically, and a listener must of necessity have been most unappreciative of harmony and quality to fail to get enjoyment. The numbers were sung with delicacy and rhythm that brought rounds of applause. The quartet maintained much poetic appreciation and musical insight as well as expressive quality. The solo were equally good and the singers were enthusiastically encored.—La Fayette (Ind.) Journal, June 3, 1913.

One of the most enjoyable musical treats of the year in La Fayette was the concert given at the Dryfus last evening by the Marion Green Concert Quartet. It marked the closing of the concert season and attracted a good sized audience. In many respects it was the finest concert of the excellent course offered by the conservatory. All the numbers last evening were artistically rendered with full regard for musical values, and the audience thoroughly enjoyed each selection. The quartet gave a poetic interpretation of the superb numbers and the listeners manifested unusual appreciation. The soloists all won rounds of applause and were enthusiastically encored.—La Fayette (Ind.) Courier, June 3, 1913. (Advertisement.)

**The Schola Cantorum to Give Public Concerts.**

The Schola Cantorum, Kurt Schindler, conductor, will be under the management of Antonia Sawyer next season. This chorus will give two public concerts in Carnegie Hall, New York, and one in Brooklyn, N. Y., with



ARTISTS SNAPPED AT SARATOGA CONVENTION. Left to right: William Hinshaw, baritone; Mrs. William Hinshaw; Maude Klotz, soprano, and G. Dexter Richardson, manager.

the best soloists it is possible to secure. There are two hundred voices in this chorus, all of which are unusually well trained.

A Wagner cycle has just been completed at the Stadttheater in Augsburg, all of the operas and music dramas with the exception of "Parsifal" having been performed with great success.

**Marguerite Bonney, Supervisor of Music.**

Marguerite Bonney, supervisor of music in the public schools of Saratoga, occupies a prominent position because of her official connections. She is a graduate of the American Institute of Applied Music, New York (Kate S. Chittenden, dean), in the public school course, and also of the American Institute of Normal Methods, Boston, Mass. She spent some years studying vocal music with prominent teachers in Syracuse, Albany, and New York, and is known as a vigorous worker, who achieves results. She has in hand a work devoted to public school music teaching. Previous to taking her present position she was in charge of Norwich, N. Y., public school music.

Herewith follow several press excerpts:

The chorus training was the work of Miss Bonney, and the result reflects much credit, not only for her musical skill and knowledge, but also for her tact and executive ability, which enable her to hold her forces together in perfect and sympathetic accord.—Norwich Sun.

Miss Bonney possesses a voice of rare quality and perfect intonation, and her versatility in musical matters is unusual.—Albany Times-Union.

The work of the children cannot be too highly commended, and it shows the good results of their musical training under the careful direction of Miss Bonney.—The Saratogian. (Advertisement.)

**Carolyn Willard a Favorite.**

Summer finds many artists relaxing, though sometimes for but a very brief period. In the accompanying picture, it will be noticed that Carolyn Willard, the pianist, is not



CAROLYN WILLARD.

an exception. She is here shown in the act of picking syringas at her summer home in Union City, Mich.

Miss Willard gave a very successful recital at Union City on June 6, which was attended by a large number of music lovers from Union City and surrounding towns. The occasion proved a rare treat for these Michigan people, and Miss Willard's popularity was attested by the warm enthusiasm her audience displayed.

**Hartford Conservatory Closing Recital.**

The sixteenth annual closing recital by the pupils of the Hartford (Conn.) Conservatory of Music was given at Unity Hall, Hartford, Conn., on Tuesday evening, June 10. The vocal department has been in charge of Theodore Van York, the well-known New York tenor, for the past fifteen years, and on this occasion the students not only acquitted themselves in a thoroughly satisfactory manner, but exhibited a style that reflected the competency and skill of their instructor. The hall was crowded and the affair was said to have been the most dignified and meritorious ever held there. The soloists were assisted by a string quintet and the program was as follows:

April Morn ..... Batten  
Ida Mae Lyons, soprano.  
Concerto in E major, op. 25 (last movement) ..... Rubinstein  
Dorothy Rich.  
(Orchestral parts played by Mr. Abell, second piano, and string quintet.)  
The Quest ..... Smith  
Mrs. G. W. Whittemore, alto.  
My Heather Bell ..... Condon  
Kenneth Sessions, tenor.  
Romance ..... Svendsen  
Ida Rising.  
(Orchestral parts played by string quintet.)  
Carmen, Seguidilla, Habanera ..... Bizet  
Edna Parry, alto, of New York.

Concerto in E major, op. 59, scherzo ..... Moszkowski  
Florence Carson.  
(Orchestral parts played by Mr. Abell, second piano, and string quintet.)  
Prologue, Pagliacci ..... Leoncavallo  
E. L. Brown, baritone.  
Gypsy Melodies ..... Sarasate  
Allan J. Welton and Walter Hirst.  
Chanson Provencale ..... Dell'Acqua  
Ida Mae Lyons, soprano.  
Rigoletto paraphrase ..... Liszt  
Dorothy Rich.  
Moonlight ..... Cadman  
Ah, Love But a Day ..... Protheroe  
Charles H. Cooley, Jr., tenor.  
Concerto in E major, op. 59 (last movement) ..... Moszkowski  
Florence Carson.  
(Orchestral parts played by Mr. Abell, second piano, and string quintet.)  
Dear Love, Lend Thine Aid (Samson and Delilah) ..... Saint-Saëns  
Edna Parry, alto, of New York.

Mr. Van York will teach in his New York studios, 21 West Thirty-eighth street, this summer.

**Charles L. Wagner to Europe.**

Charles L. Wagner, the New York manager, leaves today (Wednesday) for Europe on the steamship Campania. While abroad Mr. Wagner will visit his niece, Grace Wagner, who is studying with De Reszke in Paris, and will also see John McCormack, Alice Nielsen and Rudolph Ganz.

Mr. Wagner expects to return to New York about August 1.

**Janpolski at New York Teachers' Convention.**

Albert Janpolski, the Russian baritone, sang at the New York State Music Teachers' Convention at Saratoga Springs last week, and of his artistic performances the press had the following to say:

The song recital by Mr. Janpolski, was one of the features of the musical part of the convention of the New York State Music Teachers' Association. Mr. Janpolski is a Russian baritone who has attained great success on the concert platform of this country, and his appearance here was a great treat to all lovers of fine music.

Mr. Janpolski's program included a group of German songs which he interpreted in an excellent manner, and he made a lasting impression with his large audience in singing a group of Russian folk songs. He has become famous as a singer of Russian folk songs.—The Saratogian.

Janpolski sang the part of Hiawatha, with great expression. His voice carried beautifully, his personality was winning, and his refined and noble interpretation of Longfellow's words made his singing impressively beautiful. His was the singing of the master; his was the singing of the artist, whose sweet tones inspire.—Saratoga Sun.

Janpolski, whose recitals have become famous throughout the country, gave his recital at the Casino, which was one of the



ALBERT JANPOLSKI.

features of the festival. His appearance was a great treat to all lovers of fine singing. He interpreted the German song in excellent manner, and made a lasting impression with the large audience with his Russian and English group.—The Saratogian.

Accompanied by such a large orchestra as the Victor Herbert Orchestra, the soloists were facing a much more difficult proposition than the average listener would suppose. Mr. Janpolski's full rich baritone voice and work won particular favor with the audience, as Hiawatha.—The Saratogian. (Advertisement.)

# CHICAGO

Chicago, Ill., June 14, 1913.

The Bush Temple Conservatory commencement exercises, which took place at the Bush Temple Theater, on Thursday evening, June 12; Friday evening, June 13, and Saturday afternoon and evening, June 14, were exceptionally well attended, and the students heard at the various concerts showed the result of excellent training. The management of the Bush Temple Conservatory had a somewhat difficult undertaking in making the commencement exercises a three and one-half day period, instead of being contented with one concert, as is the general rule here and elsewhere. In order to bring before the public all those who deserved to appear at the commencement exercises, Mr. Bradley, the energetic director, found it necessary to secure the Bush Temple Theater for a series of concerts. The innovation proved successful in every respect. The parents of many of the pupils were highly satisfied that such a chance had been afforded their children, and many of the out of town students were warmly applauded by friends from their home towns who, had journeyed to Chicago to be present at the commencement exercises. To review at length the concerts is unnecessary, and to single out even one of the students would be out of place, to say the least, since each one who appeared gave satisfaction, and, considering that some fifty students furnished the program, it would take too long to mention every one. The names of the talented students appeared in these columns last week, and each one should be highly congratulated for the successful commencement programs given by the Bush Temple Conservatory this year. It was probably the best ever given by the North Side school, one of the largest institutions of its kind in the Middle West. Kenneth M. Bradley gave an address on Saturday evening preceding the concert, and as Mr. Bradley is well known as a gifted speech maker, his address was unusually interesting and well received.

Mr. and Mrs. F. Wight Neumann and their daughter, Gladys, of 3155 Michigan avenue, sailed for Europe on the steamship Victoria Luise last Tuesday, June 10. They are to return to Chicago the latter part of September. As usual, Mr. and Mrs. Neumann will spend three weeks at Bad Kissingen, Bavaria, and three weeks at Bad Gastein, Austria. They will also be visitors at Munich during the Wagner festival.

Frank Waller, assistant conductor of the Boston Opera

Company, visited this office last week, as he is spending part of his vacation here among oldtime friends. Mr. Waller will leave next week for Maine, where he will stay during the remainder of the summer. Early in the fall, assisted by one of the violinists of the Boston Symphony Orchestra and two members of the Boston Grand Opera Company, Mr. Waller will tour for two months, later going back to the Boston Opera Company, with which he had been re-engaged for next season.

News has reached this office to the effect that at the Beethoven, Verdi, Saint-Saëns gala, which will take place



KENNETH M. BRADLEY.

in Paris, France, on Thursday evening, June 19, Cleofonte Campanini, who has been engaged by the Italian Government to organize the Verdi festival, which will take place in Parma in September, will conduct the Verdi "Requiem" at the Paris Grand Opera.

This office acknowledges the cordial invitation to be present at the graduating exercises of the well known Strassberger Conservatories of Music of St. Louis. The exercises will take place at the Odeon on Sunday afternoon and evening, June 15.

The Jennette Loudon School of Music gave a program at the Chicago Little Theater, Saturday evening, June 14. Advanced piano and vocal students took part, being assisted by Walter Bauer, cellist. Each student contributed to an enjoyable evening. The examination at the Jennette Loudon School must have been far stricter than at some of the larger schools, since only one teacher's certificate was accorded this year, the successful contestant being Ruth Holder, of Bainbridge, Ga.

Louise St. John Westervelt leaves next week for Paris, France, where she will remain until July 21. After her sojourn in Paris, Miss Westervelt will go to England for a few weeks and will return again to the Continent, leaving on August 26 for Chicago, where she will resume her teaching at the Columbia School.

Louise Hattstaedt, the talented soprano and daughter of President John J. Hattstaedt, of the American Conservatory, was married last Wednesday evening, June 11, to Hugh Comer Winter. The wedding took place at the residence of the bride's parents, Mr. and Mrs. John J. Hattstaedt, 5043 Washington avenue; a reception followed the ceremony. The Rev. Herman Page, of St. Paul's Episcopal

Church, performed the marriage ceremony. After a trip East Mr. and Mrs. Winter will make their residence in Chicago.

The Columbia School of Music announces its twelfth annual concert and commencement, to take place at the Studebaker Theater, Tuesday afternoon, June 17. The Columbia School chorus, under Louise St. John Westervelt, conductor, with Litta F. Gondolf, pianist; Ethel Edith Jones, vocal student and pupil of Louise St. John Westervelt's class; Oliver Colbertson, violinist; Philip Herman Wolfram, bass-baritone, and Arthur Oglesbee, pianist, will furnish the program.

John B. Miller is the proud father of another boy. The Miller quartet has now become a quintet.

Esther Pearson, soprano, who is now touring the country, has been meeting with considerable success. The critic on the Jeffersonian, Towson, Md., on June 7, wrote as follows concerning Miss Pearson's vocal ability:

Miss Pearson's voice is far above the average in quality and power, and her enunciation and style are almost perfect.

This office has been invited by the faculty and class of 1913 of the Minneapolis School of Music, Oratory and Dramatic Art, to be present at the commencement exercises, which will take place at the school recital hall, Friday evening, June 13. William H. Pontius, the able director of the school, will direct a full orchestra, which will play the accompaniments for the soloists. Charles N. Holt, director of the oratory and dramatic departments of the Minneapolis School of Music, will make an address and present the diplomas to the graduates. The concertstück in E flat for piano and orchestra from the pen of the well known composer and pianist, Giuseppe Fabbri, will be played by Mrs. George W. Frasier, and Signor Fabbri will conduct the orchestra for his selection.

Gertrude V. O'Hanlon has received word from Manager Russell in Paris that if they decide to give a series of Sunday concerts this year in Boston, they will use Edna Gunnar Peterson as soloist. Miss O'Hanlon has arranged for her quartet to sing in Sioux Falls, Ia., and also for Edna Gunnar Peterson to appear at a recital at All Saints School.

The contests for prizes in the various departments of the American Conservatory were held at Kimball Hall during the past few weeks. Some of the winners of gold medals were as follows: Voice—Lyla Smith, Mildred Goodfellow, Mabel Barrows and Gertrude Schulze; violin—Anna Nyberg, Jeannette Whiteside, Mary Hansen and Harry Behrens; normal work—Mabel Weston and Florence Brown; public school music—Nellie Mulch; composition—Robert Birch; organ—Elmer Ende. The final contests for piano were held last Saturday with Eric De Lamater, Edward Moore, Maurice Rosenfeld, Walter Spry, Charles Watt and Mrs. Herbert Butler as adjudicators. The winners of the principal medals were as follows: Oscar Cress, John Barker, Charlotte Wellman, Vivian O'Brien, Aletta Tenold, Carl Jensen and Viola Kerber.

Arthur M. Burton, the well-known vocal teacher, will keep his studios in the Fine Arts Building open until August 2.

Lulu Jones Downing, composer-pianist, will appear in joint recital next season with Isabel Richardson, mezzo-soprano. Mrs. Downing has appeared this year in concert and recital with several well-known artists, and her work is now in great demand.

The forty-seventh annual commencement exercises and concert program of the Chicago Musical College will be given in Orchestra Hall, Tuesday evening, June 17, at eight o'clock. The concert will be given by the winners of diamond medals in the vocal, piano and violin departments of the college, assisted by the college orchestra of seven'y pieces under the direction of Karl Reekreh, of the faculty. The address of the evening will be given by Hon. Richard S. Tuthill, who will also act for Dr. F. Ziegfeld, president of the college, in conferring the degrees and awarding the diplomas. One of the largest classes ever graduated from this half century old institution will assemble on the stage of Orchestra Hall and become alumni of a school, which numbers its graduates by the thousands, and boasts of an enrollment which represents nearly every State and Territory in the Union and numerous kingdoms and principalities of the Old World. The program follows:

Piano concerto, G minor (first movement) ..... Saint-Saëns  
John A. Wiederhorn.  
Vocal, C'era una volta un principe, Il Guarany ..... Gomes  
Frances Naomi Nasor.  
Piano polonaise, E major ..... Weber-Liszt  
William B. Coburn.  
Vocal, Ah force e lui, La Traviata ..... Verdi  
Florence Stephenson.

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Violin concerto, D major .....	Paganini
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Mary Magdalen Massmann.	
Vocal, Mon coeur ne peut changer, Mireille .....	Gounod
Ruth H. Lowenberg.	
Piano concerto, B flat minor (first movement) .....	Tchaikowsky
Charles H. Gabriel, Jr.	

The interesting program of the Jennette Loudon School concert, which was held in the Chicago Little Theater, Fine Arts Building, Saturday evening, June 14, follows:

Toccata and Fugue in D Minor .....	Bach-Tausig
Edith Mowdy.	
Tris—from Attila .....	Verdi
Miss Stanley, Mr. Torstenson and Mr. Unger.	
Humoresque .....	Berger
Spinning Song .....	Mendelssohn
Novellette .....	Schumann
Margaret Weiland.	
Concerto—A Minor .....	Golterman
Walter Brauer.	
Miss Francis at the Piano.	
Spray of Roses .....	Sanderson
Ah, Love But a Day .....	Protheroe
George F. Unger.	
Arabesque .....	Schumann
Etticelles .....	Moszkowski
Miss Mowdy.	
Le Pel Rigo .....	Halévy
The Asra .....	Rubinstein
Patria .....	Mattei
Constantin Harcoff.	
Prelude, G minor .....	Rachmaninoff
Pastorale Varie .....	Mozart
Rhapsodie in E flat .....	Brahms
Elizabeth Phelps.	
Teacher's Certificate .....	Ruth Holder, Bainbridge, Ga.

The Jennette Loudon School of Music, of which M. Jennette Loudon is the director, has accomplished much during the past season. The above program rendered by the advanced piano and voice students proved a fine example of their excellent work. On this occasion Walter Brauer, the cellist, was an able assistant, his playing being well received. The teacher's certificate was awarded to Ruth Holder, of Bainbridge, Ga.

Elizabeth Cunningham, soprano, formerly of the Boston Opera Company and a resident of Boston for the last few years, made her debut in Chicago before the elite of society at the Virginia Hotel last Friday evening, June 13.

#### Ottile Metzger, an International Celebrity.

Ottile Metzger, wherever she has appeared in the European centers, has always been acclaimed one of the elect.



OTTILE METZGER IN HER TOURING CAR.

Herewith are reproduced some of her international press notices:

The great reputation of the interesting guest, Ottile Metzger, was in every way justified by her singing.—The Pester Lloyd, Budapest.

In Ottile Metzger we made the acquaintance of a great and fascinating artist.—Neues Pester Journal, Budapest.

Here it was not the glare of the operatic boards, nor the art of stage management. It was the spirit, the soul and the depth of feeling revealed in the singing of Ottile Metzger that produced so powerful an impression.—Allgemeine Zeitung, Danzig.

Ottile Metzger made an instantaneous and great impression. Indeed, the magnificent contralto voice of this artist deserves to be recognized.—Norvoje Wrimja, St. Petersburg.

Ottile Metzger came here for one appearance and she fascinated us with the wonderful singing of works by Rubinstein, Wagner and Liszt.—The Oko, St. Petersburg.

Ottile Metzger is one of the most brilliant of living singers. Her very first song, Schubert's "Der Zwerg," was a revelation. The artist is not only mistress of the tragic style; she is also equally great in the humorous and light vein.—The Deutsches Abendblatt, Prague.

Ottile Metzger possesses a contralto voice of great range and unusual beauty. It has a remarkable warm timbre, and she has completely mastered the art of delivery.—The Bohemia, Prague. (Advertisement.)

The recital was given under the auspices of James P. Whedon, and admission was solely by invitation. The program was as follows:

Ah fors e Lui, La Traviata .....	Verdi
Ala die alte Mutter .....	Dvorák
Ein Schwan .....	Grieg
Im Wunderschoenen Monat Mai .....	Hammotid
Sad Memories .....	Downing
Evening Song .....	Downing
I Love My Jean .....	Downing
olonaise, Mignon .....	Thomas
Call Me No More .....	Cadman
The Star .....	Rogers
Kestay .....	Rummel
Only a Rose .....	Downing
Violets .....	Downing
June .....	Downing

Miss Cunningham is the possessor of a voice of unusual compass. She sings coloratura, lyric and dramatic soprano selections. Her readings were interesting and musicianly. Her social debut was very successful, and it is to be hoped that in the near future Miss Cunningham will be heard in Chicago in a public recital. The songs of Lulu Jones Downing, with the composer at the piano, as usual were very pleasing and well rendered by the young Bostonian. As an encore Miss Cunningham sang "In the Quiet of Night," by Frank Waller, a song heard on many programs this winter, and which met with its customary success.

Dr. Florenz Ziegfeld, president of the Chicago Musical College, celebrated his seventy-second birthday last Tuesday, June 10. A banquet was given for him in a downtown restaurant by members of his faculty.

Mr. and Mrs. Theodore S. Bergey announce two afternoon musicales to take place next week. The first will be held on Tuesday, June 17, and the other on Friday, June 20. The second one will be given in honor of one of Mr. Bergey's vocal pupils, Nella Bosen, soprano, who is to make her Chicago debut in recital very soon.

The Sinai Orchestra concerts, which were inaugurated last season, proved so successful that the association has decided to give twenty-five concerts next year, reinforcing the orchestra used last season with thirty members of the Chicago Symphony Orchestra. Arthur Dunham will have

the direction of the concerts again and will also remain at the conductor's desk. Mr. Dunham's success as an orchestral conductor is equal to his triumphs as an organist.

Joe Sheehan and Guy Hardy, members of the business department of the Chicago Grand Opera Company, are enjoying a fine vacation in the Bermudas. They will return to Chicago at the end of this month.

The University of Chicago has sent to this office its bulletin of information for the summer quarter of 1913. On Monday evenings, concerts will be given throughout the quarter in the Leon Mandel Assembly Hall. The series will begin on June 23 with a chamber music concert by a string quartet made up of Alexander Zukowsky, first violin; Hermann Felber, Jr., second violin; William Konrad, viola, and Herman Felber, Sr., cello. On June 30 the soloists will be Mary Ann Kaufmann, soprano, and Marion Green, basso. Among the well known artists who will appear this summer may be mentioned: Jennie Dufau, soprano, of the Chicago Grand Opera Company, who will furnish the program on August 4 and on August 18, and Robert Stevens, head of the University of Chicago School of Music, who will give a piano recital.

Edward L. Nixon, son of Mr. and Mrs. Charles E. Nixon, was married last Thursday evening, June 12, to Marjorie Dickson, daughter of Mr. and Mrs. I. F. Dickson. Mr. and Mrs. Nixon will be at home after October 1, in Minneapolis, Minn.

Mr. and Mrs. Herman Devries will leave for Europe next Tuesday, June 17, sailing from Montreal June 19 on the steamer Virginia. After a stay in London and Paris they will make a tour of central Europe, returning to Chicago September 8, when the Devries will resume their teaching at their studios in the Fine Arts Building.

Bernice Fisher, formerly of the Boston Grand Opera Company, was married to Morgan Butler, of Boston, last Monday evening, June 9, at the Methodist Church of Evanston. Mr. Butler is treasurer of the Butler Mills Company of New Bedford and Boston. Mr. and Mrs. Butler will make their home in New Bedford.

RENE DEVRIES.

#### Cadman Choral Club.

A choral club has been formed recently at Franklin, Pa., under the direction of Florence Wiley Zerbe. It is called the Cadman Choral Club in honor of Charles Wakefield Cadman, the Pittsburgh composer, to whose compositions Mrs. Zerbe has always been partial.

The Cadman Choral Club gave its initial concert in St. John's Parish House, Franklin, on May 26, and the local press gave a very favorable criticism. It is the intention of the club to render a complete Cadman program in the fall. The program of May 26 follows:

From the Land of the Sky-Blue Water .....	Cadman
The Club.	
Evening Love Song .....	Chipman
The Geranium Bloom .....	Cadman
Emma Kiskaddon.	
Lullaby .....	Perkins
The Club, Miss Flower, soloist.	
Awake, Dearest One .....	Balle
Misses White and Shorts.	
My Lady Chloe .....	Leighter
Misses White, Shorts, Palmer, E. Myers, Nicklin, Waugh, M. Myers and A. Kiskaddon.	
Bridal Chorus .....	Cowen
The Club.	
Ave Maria .....	Owen
Misses E. Kiskaddon, Flower, Thompson and A. Kiskaddon.	
Slumber Boat .....	Gaynor
The Club.	
Sunset .....	Buck
Haunt of the Witches .....	Cassard
Miss McDonough.	
Good Night, Beloved .....	Lohr
The Club.	
Misses Davison and M. Myers, soloists.	

#### S. Evans Clark Wins Praise for Madame Maigille.

At an informal reception and dinner given to S. Evans Clark, an artist of rare attainments and a loyal pupil of Helene Maigille, of New York, those who gathered at Carnegie Hall were surprised but delighted to hear the excellent singing of this talented pupil. Many of those privileged to listen to Mr. Clark's remarkable basso-cantante expressed surprise that a voice so artistic and of so true a quality is not engaged in operatic work. Mr. Clark, however, is a successful business man, and, as he puts it himself, "to give up my business for the operatic stage would seem a formidable undertaking." Nevertheless, because of the desires of his teacher, he has declined to say positively "yes" or "no," and as Cleofonte Campanini is to hear him sing in Chicago very soon, he prefers to wait until that time. At any rate, Mr. Clark has decided to make his debut in New York in the Fall.

Speaking of Madame Maigille, Mr. Clark says: "I am anxious to have New York singers realize what they have

in the teaching of this great but absolutely too modest mistress of the art of singing. Madame Maigille has another pupil, Eugene W. Adams, of Philadelphia, a young banker with no professional rocks ahead if he decides to adhere to banking affairs. His voice is one that would bring fame and fortune to him as well as joy to his teacher, should he continued until his repertory is a part of himself. Then I think he will be compelled to give one of the purest lyric baritones to the operatic stage."

Both Mr. Clark and Mr. Adams have won laurels wherever they have been heard, and it is the prediction of critics and others that only success can be theirs if they continue



HELENE MAIGILLE.

their vocal work. Madame Maigille deserves much credit for her achievements and for the work she is accomplishing with her numerous pupils.

Johnnie could not think of the word triplets. "What do you call three babies born at the same time?" asked the teacher.

Johnnie, remembering the music lesson of the week before, shouted, "Accidentals!"—Musician.

## SAN FRANCISCO

San Francisco, Cal., May 31, 1913.

With the first day in June the summer season begins in San Francisco and usually extends during a period closing about the middle of September. It used to be the custom to interrupt all musical activities during these four months and practically remain idle, thus curtailing one's earning capacity considerably. Last year, upon the suggestion of the writer, several of our music schools and prominent teachers decided to call a halt in this unnecessary waste of time and consider ways and means whereby the summer months may be made interesting to the student and teacher. They began to announce summer courses. Some of these courses were held in the open air under the beautiful redwood trees in camps especially built for these purposes; others were held in San Francisco, where students and teachers from interior towns took advantage of the reduced summer rates to "brush up" a bit for the regular season, and still others were given at the University of California as part of the summer session. In this way a sentiment was established which did not permit the summer months to be regarded as consecrated to idleness, but as an excellent means to study music under more congenial, more pleasing and more entertaining conditions.

This movement to utilize the summer months for easy educational purposes proved such a success that, as far as the teachers in San Francisco are concerned, not one of them announces the complete closing of his studio during the summer—that is, not one known to the writer of these lines. Instead of the music journal showing big vacancies in the advertising columns devoted to professional cards, there is not one such vacancy this year, and every teacher of prominence is continuing to give lessons and with the possible exception of a two weeks' vacation, which is really necessary for a busy teacher, our professional musical activities continue throughout the summer. I could never see any sense in the custom that practically robbed a teacher of his earnings during four months of the year. And yet the idea of a summer devoted to pure idleness seemed to have permeated the community to such an extent that it was considered useless to "keep house" in the studios during June, July and August and half of May and September. This stagnation in the educational work of the musical art was not only a great hardship to the teacher, but it was a drawback to the student, for an absolute cessation of studies for three or four months naturally caused considerable retrogression in musical education which had to be made up at the time of resumption of studies in the fall. So the practical continuation of music studies during the summer by our prominent teachers is not only evidence of their being busy, but it is also proof of the enthusiasm of the students, who

really do not like to discontinue their lessons unless someone tells them that it is necessary to do so.

The May Music Festival idea is spreading in California. During the early part of May a two day music festival was given in Modesto, a California town of about five thousand inhabitants. According to the newspapers about eight hundred people attended each of three concerts given during these two days, and the soloists were brought there from San Francisco. These soloists consisted of Helen Colburn Heath, soprano; Ruth Waterman Anderson, contralto; George Bowden, tenor, and Frank Figone, bass. The first concert took place on the evening of May 3 and was devoted to oratorio music. The festival was under the general musical direction of Frederick J. White, and the chorus consisted of three hundred singers. Excerpts from "The Messiah" and "Elijah" were rendered and the entire cantata, "The Building of the Ship," by Lahee. On the afternoon of May 3 the program consisted of miscellaneous numbers by a children's chorus, the Temple Quartet and Ray Bradbury, tenor; C. H. Benkman, flute; Miss Thome Prewett, pianist, and Clara Bridges, soprano. All these participants were residents of Modesto. The final concert took place on the evening of May 3 and was devoted to operatic compositions.

Grace Bromfield, soprano, assisted by Robert D. McLure, baritone, and Augusta Upham, pianist, gave a vocal recital at Century Club Hall on Friday evening, May 23. The program was compiled of both operatic arias and ballads. Miss Bromfield revealed an excellent soprano voice, flexible in quality, quite unusual in range and especially suited to the more dramatic style of vocal art. She showed good training and industry in her mode of interpretation, being particularly competent in the matter of enunciation. Mr. McLure was especially satisfactory in his interpretation of the more lyric form of vocal art and displayed a voice of considerable smoothness and evenness. He, too, was exceptionally careful in his diction, pronouncing the various languages with proper accent and distinctness as to their meaning. Miss Upham manifested fluency of technic in her interpretations and intelligent phrasing. She also proved a very artistic and effective accompanist. Her rendition of Mendelssohn's "Rondo Capriccioso" was very artistically played. Miss Bromfield and Mr. McLure are two professional pupils of Mackenzie Gordon.

The first social evening of the German Artists Society which took place at the German House on Saturday evening, May 24, proved to be an unequalled artistic success. Every one of the participating artists represented the best element in San Francisco's musical cult, and the various musicianly program numbers were rendered with superior artistry and efficiency. The German Artists Society (Deutsche Künstler Genossenschaft) has just organized and announces as its object the cultivation of an ideal intellectual taste among the German population of this city. This object is to be attained by means of bi-monthly meetings and an occasional monthly artists' evening. The artists represented on the first program were Nathan Landsberger, violinist, who enthused the large audience by reason of his big, mellow tone and exceedingly emotional interpretation; Georg Krüger, whose brilliancy of technic and intellectual reading brought him prolonged applause; Karl Griener, a cellist of extraordinary technical facility and genuinely artistic sentiments, and Oscar Lienau, a tenor soloist of pleasing voice and musical accomplishments. A feature of the program was the contributions of the Griener Trio, consisting of Nathan Landsberger, violin; Karl Griener, cello, and Mrs. Elizabeth Griener, piano. Mr. Griener played two of his own compositions entitled "Mondlicht" and "Kolibris," which were noteworthy by reason of their graceful construction and melodic charm. The entire event was under the artistic direction of Karl Griener.

The harmony and composition pupils of the College of the Pacific Conservatory of Music were represented in a program recently given at that institution in San José under the direction of the harmony teacher, Wm. J. McCoy. The soloists were Robert D. McLure, baritone; Madame Bardellini, soprano; Robert Newell, pianist; Sigmund Beel, violinist; Chester Herold, tenor, and Elias M. Hecht, flutist. The accompaniments were very artistically played by Kathryn O'Hearn. The student composers whose works were represented on this enjoyable program were: Edith Marguerite Duren, Myrtle Lucile Shafer, Martha

Monroe Potts, Bessie May Baker, Mattie Edith Gingrich, Earl Towner. The compositions as well as the interpreters were heartily applauded by the large audience.

The vocal pupils of Mary Alverta Morse gave a successful recital at Sequoia Club Hall on Saturday evening, May 24. A large audience crowded every seat and enthusiastic applause, together with a lavish array of floral tributes, rewarded the singers for their fine showing. The participants were: Helen Kaufman, Hilda Bailey, Charles Langford, Dorris Porter, Helen Angus, Gene Ormond, Emeline Parsons, Bradford Morse Melvin, Juliette Perrin, Lillian Friedman, and Mrs. J. H. Merrill. Every one of these vocalists revealed fine vocal material as well as enjoyable interpretative faculties. Particularly worthy of commendation were the Misses Angus, Ormond, Friedman and Mrs. Merrill. The accompaniments were played with good judgment by Ingeborg Peterson.

Friends of Theodor Vogt, the composer and conductor, who are members of the Bohemian, Sequoia and California Clubs, assisted by an orchestra of thirty instrumentalists, gave a testimonial concert in honor of that well known musician, the program consisting exclusively of Mr. Vogt's compositions. This testimonial took place at the German House on Thursday evening, May 22. The first part of the program consisted of miscellaneous works, while the second part represented a pantomime the action of which was compiled by Dr. Russell H. Cool and the music by Mr. Vogt. The musical numbers were ably interpreted by George Bowden, tenor; Hother Wismer, violinist; Clarence Oliver, baritone, and Charles Bulotti, tenor. The gentlemen who interpreted the pantomime very skillfully and with professional assurance were: Richard Hotelling, George Hammersmith, Amadee Joulain, Courtney Ford, Robert Simpson, Charles I. Dillon, Charles Trowbridge, George Hellman, Ralph Sloan, R. I. Bentley, Jr., J. W. Kutz, Al. Heunisch, E. E. Jones, Gus. Lawton, and W. Olney.

Eva Gruninger, a professional vocal pupil of Carol Nicholson, of Oakland, won such a brilliant success at the Orpheus Club concert, as a member of the quartet, that she was engaged as soloist for the next concert, which took place on Tuesday evening, May 27. Alice McComb, another professional pupil of Mrs. Nicholson, has been engaged as leading contralto with the Ferris Hartman Company at Idora Park, Oakland. She will make her debut tomorrow (Sunday) afternoon.

The monthly meeting of the Krüger Club was held at Mr. Krüger's studio on Washington street, Monday evening, May 26. After the business of the meeting was disposed of, an excellent program was enjoyed by the many members present. Those who participated in the program included: Chester Butler, Julia Obernesser, Bonita Kingsley, and Georg Krüger. Works by Chopin, Grieg, Liszt and Rubinstein were represented.

The music teachers of Oakland and Berkeley will meet tomorrow afternoon, June 1, in the studio of Mr. and Mrs. Warren D. Allen, Berkeley, for the purpose of discussing means to organize a local branch of the California Music Teachers' Association.

Sebastian Burnett, a noted dramatic tenor, and a member of the company that presented "Elijah" in operatic form, is a visitor in San Francisco. He recently gave a very successful concert in Seattle, Wash., where his artistic faculties were greatly admired.

F. D. Hawkins, of Denver, was a caller at THE MUSICAL COURIER's San Francisco office last week. He is spending several days in San Francisco for the purpose of booking the Philharmonic Orchestra of New York, which is to tour the Pacific Coast during the spring of 1914. Mr. Hawkins is very enthusiastic and optimistic regarding this tour and says that everywhere he goes he finds an eagerness on the part of the managers to have the orchestra that surprised even him who was sure of success. Mr. Hawkins is trying to make arrangements to have the Philharmonic play at the second California May Festival.

From present appearances it would seem as if our summer season would be principally utilized to exploit comic opera. The Tivoli Opera House is now in full swing and announces a series of standard comic operas. Idora Park, in Oakland, begins tomorrow afternoon to present a series of comic operas and musical comedies with Ferris Hartman as the guiding spirit. The Cort Theater management announces a season of revivals of Gilbert and Sullivan operas by the company that presented these works here last year and also in New York. So it would seem as if music is not permitted to stagnate during the summer.

ALFRED METZGER.

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**New York College of Music Commencement Concert.**

The commencement concert of the New York College of Music, Carl Hein and August Fraemcke, directors, took place in the auditorium of the Engineering Societies Building, New York City, Thursday evening, June 12.

The program from beginning to end disclosed serious students of unusual talent.

The "Trio in D minor," op. 49, for piano, violin and cello (Mendelssohn) was played by Edna A. Wilensky, Lawrence Stry and Bertha Marks with a style and finish which would reflect credit on the professional performer. "Lucia di Lammermoor," for piano (Donizetti-Liszt) was rendered by Salvatore Percivalle with great accuracy, splendid phrasing and rhythmical perception.

Eli Silver overcame the difficulties of Bruch's "Concerto G minor," for violin, showing excellent technic and much temperament.

Helen Atwood-Davidson's beautifully clear and sweet voice was delightful in "The Page Song" from "The Huguenots" (Meyerbeer). Miss Davidson sang with true artistic insight.

The burst of applause at the conclusion of Elsa Nicolini's rendition of "The Hungarian Fantasy," piano (Liszt), testified to the degree of pleasure which her number gave. She was twice recalled.

Miss Nicolini plays with a clean touch, a dash of style which captivates and with splendid interpretation.

Lawrence Stry, both in the "Trio" and solo, "Scène de ballet," for violin (Ch. de Beriot), brought forth a remarkably clear, pure tone. Mr. Stry entered fully into the spirit of the selections, seeming entirely oblivious of his audience; he played with admirable technic and exceptionally fine style.

Chas. H. MacMichael, in "Chopin's Ballade," G minor, for piano, showed a sincere devotion to the spirit of the composer and a refined, artistic temperament. He plays with an unusually fine touch and much skill.

Dr. Frank R. Rix of the department of public school music, preceding the awarding of diplomas, certificates and testimonials, in a few well-chosen words spoke of the physical benefits and the general cultural value of a musical training. Dr. Rix told of how the New York College of Music stands for the highest and best in music, using as a practical illustration the program of the evening as rendered.

The "Spring Song" (Ludlow), well sung by a ladies' chorus, concluded the program.

The following is a list of those students receiving diplomas, certificates and testimonials:

Diplomas—Helen C. Daily, Rose Freedman, Edna I. Weller, William Henry Steffens.

Certificates—Florence Irene Danielson, Mary de Filippi, Priscilla Grom, Thomas Linnen, Claire M. Lane, Mary E. McCarthy, Bonnie Murray, Salvatore Percivalle.

Testimonials—Emily Blocher, Elizabeth Burton, Henriette Bohm-falk, Mabel Baisden, Lillian Bothof, Amelia Bacher, Josephine Fay, Adele Fay, Eita Fatowsky, Dorothy Ginsberg, Orrelle H. Heck, Anna G. Heins, Regina Hyman, Katherine Koplowitz, Katherine Kummerle, Madeline Keasler, Fanny Kaufman, Bertha Littauer, Rose Litrownik, Lily Levine, Sarah Markowitz, Mabel Marks, Frieda Paustian, Lillian Phillips, Morris Perlman, Dora Mohrlich, Ruth Rossuck, Amanda Schubert, Clara Sprosser.

Certificates: Supervisors of Music in the Public Schools—Mary H. Daniels, Helen Atwood-Davidson, George Henry Day, Elizabeth M. Gordon, Beulah H. Hines, Julia H. Monahan, Madeline F. Riley, Grace L. Smith, Grace Thorpe, Joseph A. Wheeler, George A. Wilson.

**The Melba-Kubelik Tour.**

As plans for the Melba-Kubelik tour progress, it becomes more and more evident that the combination of the great prima donna and the famous violinist is going to be one of the sensational musical features of recent years.

"I have never handled an attraction for which such an avalanche of requests, applications, pleas and demands has poured in from coast to coast," declares Loudon Charlton, who is arranging the tour. "Seventy appearances were originally settled upon, but the demands have been so insistent that eighty are now scheduled. There is not a city in the country that has not put in a bid for the attraction, while dozens of civil organizations are offering the most remarkable inducements. The decision in many places depends, of course, upon the size of the auditoriums available, for a tremendous seating capacity is needed to meet the fees of the artists and cover the unusual expenses the project involves. When you consider that there will be several assisting artists of prominence in addition to Madame Melba and Mr. Kubelik, and that the entire concert party will travel in special cars, some idea of the cost of the tour may be gathered. I feel perfectly secure in predicting that the undertaking will break all records."

The joint and individual appearances of Madame Melba and Mr. Kubelik have been attended by scenes of remarkable enthusiasm.

**Cecile M. Behrens' Pupil.**

It is not generally known that Angela Gianelli, who married Louis Persinger, the well known American violinist, a few weeks ago, was a pupil of Cecile M. Behrens, the concert pianist and teacher of New York. Mrs. Persinger expects to leave for Colorado the latter part of this month, where she will give two joint recitals with her husband in Denver, June 24 and 26.

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### SUMMER MUSIC.

On his resignation as conductor of the Mendelssohn Glee Club, Clarence Dickinson was presented with a handsome baton, engraved with appropriate sentiments. In acknowledging Mr. Dickinson's resignation the president of the club wrote as follows: "There is not a single member of the club who does not have the highest admiration for you as a musician, and downright affection for you as a friend." Mr. Dickinson resigns on account of the pressure of other work, which has greatly increased since his appointment as professor of sacred music at Union Theological Seminary. It is his intention to spend half the year in Europe, devoting himself to research and writing. He is the club's fourth conductor since the thirty years tenure of office of its first conductor. Under Mr. Dickinson's direction the club has done some of the best work of its long and honorable history. Last season the critics were unanimous in praising the perfection of attack, beauty of shading and quality of tone brought out by this able leader. While Mr. Dickinson was conductor, the club presented several important novelties by D'Albert, Weingartner, Sibelius, Walford Davies, Hegar and others, and received the dedication of several works, of which it has given the first performance, such as Mark Andrews' "John Peel"; Louis Victor Saar's "Venetian Song" to which Maud Powell played the violin obbligato; W. Franke-Harling's "Divan of Hafiz," in which Reed Miller sang the tenor solos and Lillian Littlehales played the cello obbligato, while the composer himself was at the piano; and two arrangements of old songs by Herbert. The club is in an unsettled condition just now owing to the loss of Mendelssohn Hall. Since then no permanent place has been approved of for the concerts and rehearsals. The inevitable restlessness and discomfort derived from the temporary arrangements make it very desirable that the movement, which is on foot, for the building of a new home for the club, may soon be successful.

Mrs. Henry Smock Boice's "at home," for which several hundred invitations were issued, continued through the greater portion of two days, June 4 and 5, at 400 Washington avenue, Brooklyn, N. Y. Florence Anderson Otis was one of the principal singers, and other Boice pupils also took part in solo and ensemble music. Several of the pupils assisted in the serving of refreshments, as well as with their beautiful singing. Eugene Heffley, of Carnegie Hall, New York, in sending his regrets, wrote, apropos of a rehearsal of Boice pupils: "What splendid singing I heard this afternoon (your pupils). There is one voice especially I think superb. I congratulate you most heartily."

William Nelson Burritt, teacher of singing and a voice specialist, announces that his present New York studio, at 128A East Nineteenth street, into which he has but recently moved, will remain open all summer. Mr. Burritt is well known in the musical life of New York and numbers among his students many of the prominent singers in opera, oratorio and concert, in Europe and America, as well as teachers occupying important positions in schools, colleges and in private work. Mr. Burritt has spent over thirty years in research work, teaching in France, Germany, Italy, England and America, and has culled the best from the musical centers, and has condensed a method which is unusually attractive.

G. O. Hornberger's pupils united in a musicale at Memorial Hall, Brooklyn, on June 6. Ensemble music for string orchestra, organ, piano (solos and four hands), cello and other attractive numbers made up an interesting program.

Alberta Parson Price, solo-pianist, assisted by Kathryn Platt Gunn, violinist, gave a recital in Ozone Park, June 11. The house was sold out, many well-known musicians being present. Miss Price's playing of Schumann's "Faschingsschwank," studies by Chopin, and solo-pieces by Debussy, Liszt and Brahms, caused vigorous applause. She is the daughter of the well-known voice teacher of New York, Parson Price.

Claude Warford, tenor, conductor and teacher, has left "The Lucky House," as No. 60 Washington Square, New York, was known, and taken a studio in the Metropolitan Opera House. Numerous requests from many teachers and students have induced Mr. Warford to continue his teaching during the summer, and he will be at his new studio Mondays and Thursdays until the fall.

Eva Tugby, the Niagara Falls and Buffalo soprano, gave a song recital June 4 at Hotel Iroquois, Buffalo, before an audience crowding the salons. Giovanni Mangano, tenor, and William B. Todd, basso cantante, with Clara E. Thoms at the piano, assisted in this very successful affair. The "Shadow Dance," "Brilliant Bird" and songs

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by Thoms, were sung by Miss Tugby. Two press notices follow:

Her program was selected with special reference to disclosing the range of her voice and style, and she passed from one mood to another with the authority of the properly trained singer whose natural gifts are further enhanced by musical intelligence and cultivation of a high order.

In a song cycle by Mrs. Thoms, entitled "Highwood Idylls," Miss Tugby's beautiful voice and versatility of style found happy expression and she was recalled and showered with floral tributes. Mrs. Thoms, at the piano, played with fine sympathy.—Buffalo Courier.

Miss Tugby has everything in her favor for a successful career, beauty of person, charming stage presence, and a lyric voice of lovely quality; while her intelligent use of it and her artistic interpretations show her to have been carefully schooled. Her opening number, the "Shadow Song" from "Dinorah," was exquisitely poetic and a fine example of pianissimo singing. Never was there any forcing of tone to mar its beauty and she sang with deep feeling for the mood of the composer. She was tendered a flattering tribute of applause, and sang an extra number.—Buffalo Enquirer.

Maryon Martin's pupils' affectionate regard for her was expressed in the presentation of a beautiful pair of opera glasses, following the pupils' recital, Park Hill Club, June 12; Mrs. W. H. Phelps making the presentation remarks. The recital brought out many singers with excellent voices, Mrs. Stuart Gordon, who sings in the choir of St. Andrews P. E. Church being one of the best. Solos, mixed quartets, etc., with dancing at the close, filled out a very interesting program. Mrs. Frederick L. Keller played sympathetic accompaniments.

Moritz E. Schwartz's last noontide organ recital, in Trinity Church, Broadway and Wall street, at 12:30 P. M., will include the following program on Wednesday, June 25:

Fantasia in D minor .....Hesse  
Evening Song .....Custard  
Dorian March .....Goodhart  
Andante Cantabile .....Tchaikowsky  
Finale in D minor .....Matthews

The series of monthly organ recitals, given at 12:30 noon by Robert J. Winterbottom in Trinity Church, New York, which has proven to be very popular, were concluded on June 11, when Mr. Winterbottom rendered the following attractive program:

Sonata in D minor .....Bach  
Moderato con Moto .....Smart  
Theme and variations in A flat .....Thiele  
Scherzo in G minor .....Bosai  
Passacaglia .....Bach

Wilbur A. Luyster, the well-known specialist in sight singing and ear training, also conductor of several glee clubs and choral societies, leaves shortly for his summer home among the pines, at East Brookfield, Mass. This place is located among the mountains of Massachusetts, in the center of a large lake fed by springs. It is half way between Worcester and Springfield, and is a delightful summer resort. Mr. Luyster will return in the fall to resume his many musical duties.

### Success of Madame Maigille's Pupil in Concert.

Greta Stoeckle, the talented young soprano of Wilmington, Del., delighted a large audience by her singing at the Century Club of that city on June 3. The possessor of a voice of remarkable quality, she sang "Like the Rosebud" (La Forge), "Her Rose" (Coombs), and "You and Love" (D'Hardelot) in excellent style, winning the praise of everyone. Her voice placing and the purity of her diction were highly praised by the critics, and it was not long after her first number that the question was asked, "Who is her teacher?" At the mention of Helene Maigille's name many favorable remarks were made, and the results of this teacher's work made a strong impression upon the audience.

On the occasion of the installation of the new pastor of the Zion Lutheran Church at Wilmington, Del., on June 1, Miss Stoeckle rendered "The King of Love My Shepherd Is" with a delightful interpretation, and her sweet voice charmed a large congregation.

At an informal musicale on June 21, Miss Stoeckle sang for her teacher, Madame Maigille, of New York, a group of songs, including "The Shena Van," by Beach, and "Du bist wie eine Blume," by Chadwick, both of these numbers being especially effective. The comments on this last occasion, made by several eminent musicians who attended, were very complimentary and could only serve as a stimulus for her pupils to continue serious study.



## FLORENCE MULFORD'S ANNUAL RECITAL.

Ninety-seven pupils constituted the class during the season just past, of Florence Mulford-Hunt, the noted contralto of the Metropolitan Opera Company, and teacher of equal prominence. At the annual recital, held on the evening of June 11, at Wallace Hall (the Y. M. C. A. Building), Newark, N. J., fifteen of these pupils were heard in an excellent program that reflected high credit upon pupils and their able teacher alike.

Those who have frequented pupils' recitals in Newark and were in attendance at this concert, have just cause to be astonished at the large and enthusiastic audience which filled the auditorium on Wednesday evening. It was a surprise to Mrs. Mulford as well as to her many friends and admirers that so many should be present, and the box office receipts, too, began to swell from the time the doors opened.

Of the sixteen numbers on the program there was one deserving of particular mention. Mrs. Mulford and one of her pupils, Dorothy Howkins, sang delightfully the duet from "La Gioconda" (Ponchielli). Miss Howkins has a remarkable voice and when in combination with the beautiful contralto of Mrs. Mulford made a deep impression upon all present. All naturally were anxious to hear Mrs. Mulford, and the last number on the program was anticipated with great interest. The lovely quality of her voice impressed every one, and the few present who heard her for the first time had good reason to marvel at her exquisite art.

There were other pupils, however, beside Miss Howkins who sang exceedingly well. Mildred Ross, who has a charming personality as well as a voice of wide range and rich quality, sang Charpentier's "Air de Louise" in delightful style. Her number was one of the best on the program. "O Harp Immortal" and "Der Wanderer" (Schubert) were splendidly rendered by Margaret Rogge; she is graceful on the stage and has a personality that is quite bewitching. Mary Potter, who sang Saint-Saëns' "My Heart At Thy Dear Voice," has a remarkable voice, a rich, deep contralto that one would hardly believe a girl of but seventeen years could possess; she sang well and her efforts were thoroughly appreciated by the audience. Much could be said about the other pupils who took part, but space will not permit the mention of all. Each did well, however, and aided materially in upholding the fine reputation Mrs. Mulford has established.

Mrs. Mulford deserves great credit for the success of this recital, inasmuch as it demonstrated conclusively the excellent results which she is securing for her pupils. The popularity of this prima donna as a teacher is gaining steadily.

Following is last Wednesday's program:

Till I Wake .....	Finden
Just Because .....	Burleigh
Elsa's Dream .....	Ellen Marshall.
O Harp Immortal .....	Grace Bruen.
Der Wanderer .....	Gounod
One Fine Day .....	Schubert
Far Across the Desert Sand .....	Margaret Rogge.
Allah Be With Us .....	Puccini
Aria from Carmen .....	Lily Weiss.
My Heart is Weary .....	Finden
O Love But a Day .....	Lillian Waters.
Birthday .....	Bizet
Spring .....	Clara Hinman.
Aria from der Freischütz .....	Thomas
My Heart At Thy Dear Voice .....	Lila Baldwin.
.....	Beach
.....	Woodman
.....	Hildach
.....	Lillian Seitz.
.....	Von Weber
.....	Emma Eschenfelder.
.....	Saint-Saëns
.....	Mary Potter.

Roberto tu che Adore .....	Meyerbeer
Ob, Night .....	Emily Grafke.
Chanson Provencale .....	Gounod
Arioso from La Mort de Jeanne d'Arc .....	Dell' Acqua
The Night .....	Jennie Moore.
Folk Song .....	Bemberg
Spring .....	Helen Woodhouse.
Air de Louise .....	Richard Strauss
Duet from La Gioconda .....	Hildach
.....	Von Fielitz
.....	Dorothy Howkins.
.....	Charpentier
.....	Mildred Ross.
.....	Ponchielli
.....	Dorothy Howkins—Mrs. Mulford.

The class of 1912-1913 is made up of the following pupils: Irene Arche, W. W. Ames, Sophia Budish, Bessie Bothwell, Robert Bartholomew, Miss Buechle, Leila Baldwin, M. Batzle, Miss Brierley, Regina Byrne, Grace Bruen, Theodora Booth, Florence Chandler, Josephine Cook, Dorothea Campbell, Marjorie Clark, Alva Codington,



FLORENCE MULFORD'S 1912-1913 CLASS.

Louise Courter, Marian Coe, Frederick Culver, Dorothy Conant, Ellen Carmichael, Amy Cunningham, Ethel Dodd, Helen Baxter Downer, Ethel Dyer, Mrs. L. N. de Vausney, Elizabeth Drysdale, Frances Dunning, Emma Eschenfelder, Katherine Elterich, Mrs. Fulbaum, Gertrude Foster, Mrs. Ferris, Emma Greer, Dorothy Gibling, Lawrence Gedney, Emilie C. Greenough, Emily Grafke, Bertie Gilbert, Hazel Goetting, Irene Goldsmith, Clara Hinman, Dorothy Howkins, Hildegard Howard, Irma Harrison, Helen Hartshorne, Gladys Heath, Nellie Horn, Mrs. Chester R. Hoag, Marian Heim, Mrs. F. H. Hatch, Mrs. J. A. Knochel, Miss Kiendl, Lydia Koehler, Elsa Kengott, Edith Krouse, Grace Lefferts, Mrs. Frank E. Law, W. G. Lindsay, Florence Loomis, Ella Marshall, Mrs. August Merz, Jennie Moore, Mrs. Edward McCoy, Mary McKenzie, Mrs. Stanley Phillips, F. W. Prince, Mary Potter, Mrs. Richard Purdy, Clara Pudney, Margaret Rogge, Margaret Reid, Mildred Rose, Marian Robertson, Frances Rose, May Fisher Smith, Hazel Slade, Lillian Seitz, Elsie Sherwood, Mrs. Leachen Smith, Anna Sauer, Grace Struck, Irene Sconemaker, Mrs. Jay Ten Eyck, Grace Trippe, Kathryn Taylor, Stella Vitty, William Vanderhoof, Lillian Waters, Grace Walters, Lilly Weiss, Helen Woodhouse, Mrs. Wettlin, Mildred Williams, Edith St. John Walling and Mary Woodhouse.

It will be interesting for those who are close followers of pupils' recitals to glance through the long list of Mrs. Mulford's pupils and note the splendid positions which many of them are occupying at the present time. A large number are now soloists in prominent churches, and not a few are scoring successes on the stage. The names of some of the pupils are presented, together with the positions they now occupy: Lillian Koehler, soprano, with the Clinton Avenue Reformed Church, Newark, N. J.; Dorothy Howkins, soprano, with the Clinton Avenue Reformed Church, Newark, N. J.; Helen Woodhouse, soprano, with the First Reformed Church, Newark, N. J.; Mrs. Jay Ten Eyck, contralto, with the First Reformed Church, Newark, N. J.; Lillian Waters, contralto, Lutheran Church, Newark, N. J.; Mary Potter, contralto, First Presbyterian Church Tabernacle, Newark, N. J.; Grace Bruen,

soprano, First Presbyterian Church Tabernacle, Newark, N. J.; Grace Struck, contralto, St. Mark's Episcopal Church, South Orange, N. J.; Anna Sauer, contralto, Hawthorne Avenue Baptist Church, East Orange, N. J.; Jennie Moore, soprano, High Street Presbyterian Church, Newark, N. J.; Lillian Leitz, soprano, St. James' Episcopal Church, Newark, N. J.; Mildred Ross, soprano, Episcopal Church, Cranford, N. J.; Clara Hinman, soprano, Presbyterian Church, Cranford, N. J.; Helen Bishop, soprano, Grove Street Presbyterian Church, East Orange, N. J.; Lily Weiss, soprano, Clinton Avenue Baptist Church, East Orange, N. J.; and the "Colonial Four," all pupils of Mrs. Mulford, who are now appearing in vaudeville—Ira Harrison, Frances Rose, Robert Bartholomew and Malcolm Corliss. Grace Dubois, another pupil, is engaged at the Winter Garden, New York City.

Referring to the Colonial Four during a recent engagement in Portland, Me., one of the Portland papers said that the quartet, although entirely new to vaudeville this season, deserves to be called one of the best singing quartets which has ever been entertained in that city. The blending of the voices and the old colonial costumes are the principal features of the number. It is an act rapidly gaining popularity and promises ere long to become one of the important vaudeville successes.

### Horatio Connell's Success.

There are few singers who have achieved the success in oratorio and festival work credited during the past season to Horatio Connell, the well known baritone. Mr. Connell has been in great demand and his singing on all occasions has brought forth enthusiastic applause. Two of his recent appearances, at the Paterson (N. J.) Festival and the Bach Festival (Bethlehem, Pa.), won for him much additional praise from the press and public alike.

The following criticisms tell of Mr. Connell's success at the recent Bach Festival:

Mr. Connell essayed the part of Jesus with impressive dignity. Perhaps his finest utterance was "Eli, Eli, Lamma Sabachthani."—Bethlehem Times, May 31, 1913.

Horatio Connell's reading of the role of Jesus will long be remembered.—Allentown Democrat, May 31, 1913.

Connell has a voice of good tonal attractiveness, and he enhances its value by a sympathetic interpretation of his lines. He sings with admirable ease, fluency and artistic finish, with a notable smoothness and expression. He took the quiet role of Jesus with a poise that is commendable. His dramatic rendering of "Eli, Eli, Sabachthani," will not allow him to be soon forgotten.—Bethlehem Times, May 31, 1913.

Mr. Connell was a figure of epic dignity and gravity befitting the solemn import of the measures freighted with the words of the Redeemer, and the tone quality was pure and sweet and effortlessly pronounced.—Philadelphia Ledger, May 31, 1913.

Horatio Connell had his first opportunity for effective solo singing in the Quoniam. For range of compass, smooth phrasing and kindly feeling, Connell has a voice that has made him famous.—South Bethlehem Globe, June 2, 1913.

Mr. Connell sang "Et Spiritum Sanctum" in the broad, dignified manner which the subject demanded.—Bethlehem Times, June 2, 1913. (Advertisement.)

### Valuable Violin Material.

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### Pupils of Madame Devine in Song Recital.

Pupils of Lena Doria Devine appeared in a soiree musicale at Madame Devine's studio, Metropolitan Opera House Building, New York, on June 10.

No better proof of the practicability of Madame Devine's principles of voice teaching, as set forth in an article in the June 11 issue of THE MUSICAL COURIER, could be given than the general excellency of the well-chosen program rendered. Every member was characterized by pure tonality, ease and naturalness of manner, smooth phrasing, and clear enunciation. One does not expect young girls to sing like finished artists; there are, however, several among



LOUISE STALLINGS.



JANE HAZLETON.

those who furnished the program of the evening, who are truly artists in embryo—girls whose singing would satisfy the most blasé musician.

When all do so well, it is always difficult to differentiate. Edna Wolford opened the program with a delightful rendition of Jensen's "Lehn Deine Wang," and Willeyby's "Flower Fetters," at the same time disclosing a voice of very pleasing quality.

Louise Storer is the possessor of a sweet and well controlled voice. She sang "The Elf Man" (Wells), and "Tomorrow" (Spross) with delightful nuance.

"Un Bel Di Vedremo" from "Madama Butterfly" (Puccini), and "This Would I Do" (Chapman) were rendered



LENA DORIA DEVINE.

by Emily De Vault in such a delightful manner as to bring forth enthusiastic applause.

Frances Caspari's rendition of "Die Loreley" was most artistic, and disclosed a beautiful and well controlled voice.

Olga Delle and Jane Hazleton are other Devine pupils, whose voices and method of singing merit especial commendation. Miss Delle sang Woodman's "A Birthday," and "Come to the Garden Love" (Salter) with splendid tone production and charm of manner. Miss Hazleton in the "Musetta Waltz Song" from "La Boheme" (Puccini), and "The Nightingale Has a Lyre of Gold" (Whelpley) was most winsome. Miss Hazleton is the possessor of a pure coloratura soprano of exquisite quality.

Louise Stallings is unusually talented. In her short period of study with Madame Devine this young girl has made wonderful progress. She sings the most difficult songs in English and French in a musicianly and captivating manner. It was Miss Stallings who was selected by David Mannes to sing at the annual street concert, given by the music school settlement in front of the Settlement House, New York City, May 27. Before a crowd of 6,000

people in the open—a test of the carrying power of more mature singers—Miss Stallings sang most successfully.

Miss Stallings has been singing considerably at social affairs during the past season as well. Her selections for the evening were: "Rose Cycle" (Liza Lehmann), "Ouvre des yeux bleus" (Massenet), "Il pleure dans mon coeur" (Debussy), "Mandoline" (Debussy), "Songs of Roumania" (Lohr), "Cycle of Life" (Langdon).

An additional attractive feature of the program was the double number, sung by the chorus, "The Woodpecker" (Nevin) and "Mon Desir" (Nevin), arranged by Victor Harris.

The complete program follows:

Lehn Deine Wang, an Meine Wang.....	Jensen
Flower Fetters .....	Willeby
Edna Wolford.	
Tomorrow .....	Charles Gilbert Spross
The Elf Man .....	John Barnes Wells
Louise Storer.	
Un Bel Di (Madama Butterfly) .....	Puccini
This Would I Do .....	William R. Chapman
Emily de Vault.	
Rose Cycle .....	Liza Lehmann
Louise Stallings.	
A Birthday .....	Woodman
Come to the Garden, Love .....	Salter
Olga Delle.	
Musetta's Song (Boheme) .....	Puccini
The Nightingale has a Lyre of Gold.....	Whelpley
Jane Hazleton.	
Die Loreley .....	Liast
Frances Caspari.	
Chorus—	
The Woodpecker .....	Nevin
Mon Desir .....	Nevin
(Arranged by Victor Harris.)	
Ouvre des Yeux Bleus .....	Massenet
Il Pleure dans Mon Coeur .....	Debussy
Mandoline .....	Debussy
Songs of Roumania .....	Lohr
Cycle of Life .....	Langdon
Louise Stallings.	

### Pavlova Discusses Dancing.

"Dancing," said Anna Pavlova in a recent interview in London, "is excellent for all women—for health, for recreation. But dancing for amusement and dancing for a living are very different matters. Professional dancing exacts more from its votaries than any calling I know of. It is the only pursuit in which the farther one advances the harder one must work. It is a life of hardship and renunciation. Dancers must give all their energies to their work all the time. There are callings at which one works hard, then success comes and one can work less hard. It is not so with dancing. The farther one progresses the more one must strive. One must practice everlastingly to make progress, and then when one gets near success one must still practice—practice—practice! There is no stopping place.

"It is wonderful to dance. There is nothing like it; but those who would dance for a living ought to realize in advance that it is a life of austerity, that shuts one off from many pastimes and pleasures. All that one does—eating, movements, even sleeping, must be made subservient to dancing. It is a life of self-denial, but the compensations are ample. I doubt if there is another calling that gives the exhilaration, the exaltation, that dancing does."

Mlle. Pavlova will have no holiday between the close of her London engagement and her departure from Europe for her American tour that starts October 17. In addition to her appearances in Russia that have been commanded by the Czar, the famous dancer has consented to give performances in several cities in Germany. These are called "concerts." She will not take her company on the German tour, but only Novikoff, her dancing companion, and Theodore Stier, her musical conductor.

The famous dancer presided recently at a bazaar and lawn party given in aid of the Church of St. Alban, Golders Green, London, near her handsome home "Ivy House." Mlle. Pavlova had quite a number of prominent persons as her guests.

In speaking recently of the art of dancing, Mlle. Pavlova gave an explanation that may account in a measure for her international popularity. She said she dances in each country to please the distinctive taste of its public. It was a mistake, she pointed out, to suppose a dance that will be applauded in Germany will meet with equal favor in Paris and Vienna and St. Petersburg and London. Each land has its own preference. These she studies and tries to get their meaning, then aims to interpret understandingly the dance that will most please the people of the land in which it is given.

New Yorker (at box office window)—"Have you two orchestra seats in the fourth row, center, for to-night?" Ticket-seller—"Yes, sir." New Yorker (after recovering from the shock)—"I guess I don't want them—the show can't be any good!"—Lippincott's.

Richard Wagner was born one hundred years ago today, May 22. It is hard to say when he will die.—Town Topics.



### Interesting Opinions on Egenieff's Art.

Press notices sometimes prove to be uninteresting reading, but the appended opinions of the foreign critics will undoubtedly be of interest to students of singing and to those who enjoy polished vocal art.

Franz Egenieff, the great German baritone, will, under the management of the Concert Direction M. H. Hanson, New York, make his first American tour during the coming season, 1913-14.

Mr. Egenieff's Berlin and Dresden notices follow:

Convincing proof that "singing" is not yet an obsolete art was given at Bechstein and Beethoven Halls when Franz Egenieff gave a lieder recital, which showed the capital court singer to be in full possession of his great art and of his beautiful voice; and, as usual, proved himself to be an artist of faultless taste.—Berliner Lokal-Anzeiger, March 28, 1912.

Franz Egenieff gave us the pleasure of his delightful art of lieder-singing at Bechstein Hall yesterday. This artist belongs to the select few among singers, who are equally at home in the concert hall and on the stage. Although originally of the opera, he does not require any scenic elaboration to display his abilities. Even in the singing of the ballads of Schumann and Loewe, he eschewed all theatricalism of expression. Loewe's "Noeck," and a number of songs by Tschaiakowsky, were, perhaps, the happiest vehicles for the display of Egenieff's splendid ability and sympathetic, abundant, nobly trained baritone.—Vossische Zeitung.

The splendid operatic baritone, Franz Egenieff, gave a lieder recital at Bechstein Hall. The warmly intelligent interpretations of the singer, based upon an exquisite precision of enunciation, were greeted with salvos of applause.—Berliner Tageblatt, March 30, 1912.

The lieder recital given by the royal court singer, Franz Egenieff, at Bechstein Hall, again causes us to raise a cry of lamentation because this well trained singer, since the departure of Director Gregor to Vienna, is heard so rarely. He belongs to the by no means frequent class of singers who are equally at home on the most celebrated operatic stages as well as in the concert hall. In his full, rich baritone, which, particularly in the deep register has a most sympathetic timbre, he sang songs by Hugo Wolf, Liszt, Hans Hermann, Tschaiakowsky, Loewe, Schumann and Henschel, and generously gave three encores to satisfy the applause of the large audience.—Die Post, Berlin, March 29, 1913.

Last Tuesday, the royal court singer, Franz Egenieff, and the pianist, Alfredo Cairiti, gave a concert at Bechstein Hall, attended by great success. Mr. Egenieff, who in truth is a royal singer, fairly scintillated with his magnificent baritone and exquisitely fine delivery of songs and ballads by Wolf, Tschaiakowsky, Loewe, Schumann and Henschel.—Frei-sinnige Zeitung, Berlin, March 30, 1912.

A splendid vocal artist and superb musician is Franz Egenieff, who appeared repeatedly this season as guest at the Comic Opera. In the concert hall he is interesting through his impressive delivery of ballads. He is a highly dramatic artist, who vividly visualizes whatever he happens to interpret. In lyric songs also he proved himself to be a really well trained musician, an artist whose magnificent, melodious voice qualifies him pre-eminently to sing great dramatic parts. Our royal stage, still on the lookout for singers of the first magnitude, should not allow Mr. Egenieff to escape them. His marvelous ability in musical drama has only recently been demonstrated in Marschner's "Vampyr." It was due only to his masterly interpretation of his part that a performance of this opera became possible.—Berliner Neueste Nachrichten, March 30, 1913.

A lieder recital given by Franz Egenieff at Bechstein Hall last Tuesday constituted a well earned, brilliant success for the well known artist. Among his offerings were songs by Schumann, Loewe, Tschaiakowsky, etc., in the effective interpretation of which the well trained singer's good taste was abundantly apparent. In the concert hall Mr. Egenieff will do well to subject to wise moderation his rich and melodious voice as regards volume.—Boersen-Courier, March 30, 1912.

Franz Egenieff, court singer, gave a lieder recital at Bechstein Hall. Sympathetically accompanied on the piano by Bruno Dehn, the singer interpreted compositions by H. Wolf, Liszt, H. Hermann, Tschaiakowsky, etc. His exquisitely fine, intelligent manner of delivery, his endeavor to give character to every phrase, as well as a warmth of feeling which permeates his singing, place this singer head and shoulders above the average. Of the songs which I heard, H. Hermann's "Drei Wanderer" ("Three Travelers") and Tschaiakowsky's "Am Offenen Fenster" ("At the Open Window") were the finest.—Boersen-Zeitung, March 28, 1912.

A pleasant picture! Franz Egenieff is the man to afford it. He was interesting in Loewe's "Seltener Beter" ("One Who Rarely Prays") by virtue of his precise, well accentuated declamation. Loewe's "Noeck" was reminiscent of famous predecessors. One more step forward, and Egenieff will sing this with sovereign superiority.—National Zeitung, Berlin, March 30, 1912.

Franz Egenieff rightfully is called one of our greatest dramatic singers. In the concert hall, during his song recital, he was almost too lavish with his magnificent voice. Hearing him sing, one realized that he has a noble conception of the songs, by far transcending the average. "We would a hundred times rather hear him sing, than those singers who with trickery and vulgar vocal boastfulness try their best to undermine the musical taste of the public."—Berliner Allgemeine Zeitung, Berlin, March 29, 1912.

The song recital of Franz Egenieff was full of delightful things. His voice sounded mightily resplendent, and was a joy to hear even the upper registers. It is always interesting to note the manner in which Mr. Egenieff employs all resonances, thereby enriching his voice in a normal, wholesome way. In place of Loewe's ballads, we would have liked to see on the program those songs which he gave as encores. Nobly conceived as was his interpretation of the ballads, the soulful, intensively felt lieder afforded a wider scope for his exquisite artistry.—National-Zeitung, March 30, 1912.

The lieder evening of Franz Egenieff, which took place at the same time at the Beethoven Hall, showed the fine baritone as standing upon a noteworthy artistic height. We have only recently reported upon his signal success in the same part of Marschner's "The Vampyr." In that performance the dramatic excellence of

his delivery was remarkable. As a singer of lieder he showed himself to be capable of delivering delicate lyric shadings, as, for instance, in Hugo Wolf's only too rarely heard "Bitterolf." Naturally, he gives the preference to such compositions in which his dramatic talent can shine most conspicuously.—Deutscher Reichs-Anzeiger, March 29, 1913.

Franz Egenieff made one of his all too rare appearances in the concert hall, and delighted with his highly developed vocal and artistic culture. His finely polished technique and the vivacity of his delivery assure the artist of the same success in the concert hall as has been his lot on the operatic stage.—Der Reichsbote, March 30, 1912.

During the week in the concert halls some capital operatic singers were heard—such as understand the necessity of adapting themselves to the modified, dignified delivery of the concert stage. Leading among these Franz Egenieff, for the repetition of whose masterly interpretation of Marschner's "Vampyr" at the Comic Opera we seem fated to have a long wait. As already indicated, these artists afforded an unmitigated esthetic delight in their song recitals. Both gentlemen are indebted for the novel development of their beautiful voices to a young music master who acted as solo pianist in Egenieff's concert, and who is one of the most interesting personalities of the Berlin musical world; Alfredo Cairiti.—Die Zeit am Montag, April 1, 1912.

The royal court singer, Franz Egenieff, demonstrated in his lieder recital at Bechstein Hall that the apex of his art on the concert stage is in epic interpretations. The beautiful, fine voice of this highly esteemed artist, the perfection of his delivery were afforded effective scope in Hans Hermann's "Drei Wanderer" ("Three Travelers"), Loewe's "Seltener Beter" ("Who Rarely Prays"), and "Noeck"; Schumann's "Balsam" and other compositions of this sort.—Berliner Volks-Zeitung, March 30, 1912.

The second concert given on Wednesday in the Palm Garden again proved that Franz Egenieff is a superb lieder singer. His well trained voice carries exceedingly far, and the artist was most effective, as before, in songs voicing melancholy moods.—Elbital Abendpost, March 12, 1913.

Franz Egenieff—he of the mighty, temperamental baritone—achieved a signal success in his second concert, on Wednesday, at the Palm Garden. Egenieff never moves more deeply than when his superb voice, amply supported by a polished legato, intelligent method, admirable delivery and depth of sentiment, has occasion to pour itself forth in a majestic torrent as in Hugo Wolf's "Bitterolf." Franz Liszt's "Wieder moecht ich Dir begeben" ("Again I'd Like to Meet Thee") was rendered just as authoritatively, and Hermann's effective "Drei Wanderer" ("Three Travelers").—Dresdener Neueste Nachrichten, March 4, 1913. (Advertisement.)

### More Engagements for Severn Pupil.

Charlotte O'Girr, who recently made her debut with the Springfield (Mass.) Symphony Orchestra, has accepted the position of soprano soloist at the New Olivet Church of Springfield. Among Miss O'Girr's recent engagements



MRS. EDMUND SEVERN.

were two concerts in the City Hall and at the Woman's and Travelers' Club of Chicopee, Mass. The Steinert Music House has engaged her for the opening of the new Springfield store on June 28, at which time she will sing Schneider's "Flower Rain," Dvorak's "Songs My Mother Taught Me," and "Visi d'Arte" from "Tosca." Miss O'Girr is a pupil of the well known New York teacher, Mrs. Edmund Severn.

### M. H. Hanson's Various Duties.

Manager M. H. Hanson, of New York, who has recently been elected a director of the advisory board of the Society for the Promotion of Opera in English, will, this week, serve on the board of examiners for the Regents Examination at the Ziegler Institute of New York.

### Wanamaker Concerts.

The following schedule of concerts will be carried out in the Wanamaker Auditorium, New York, this week:

WEDNESDAY, JUNE 18.

8 o'clock—Victrola recital.  
2.30 o'clock—Organ recital by Mr. Russell.  
3 o'clock—Matinee recital by artist pupils of Ovide Musin School.

THURSDAY, JUNE 19.

2.30 o'clock—Organ recital by Ralph Angell. Victrola recital from 2 until 2.30 p. m.

FRIDAY AND SATURDAY, JUNE 19 AND 20.

8 o'clock—Victrola recital.  
2.30 o'clock—Matinee organ recitals by graduate students of the Guilman Organ School, Dr. William C. Carl, director.

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Boston, Mass., June 16, 1913.

The graduating exercises of the Faelten Pianoforte School, class of 1913, took place in Huntington Chambers Hall last Thursday evening, June 12. The director presented diplomas to Vivian Gertrude Fraser, Marjorie Sprague Goodwin, Claire Warren Kidder, Frances Louise McConihe, Annie Agnes Mackay, Ruth Elvira Markham, Cecilia M. Petersen, Ruby Pfeiffer, Helen Virginia Ray, Estelle Abbie Ross, Mary Gertrude Ryan, Harry Gilson Starr. The musical portion of the program consisted of the overture "Prometheus," by Beethoven; "Andante and Variations," by Mendelssohn; "Kaiser March," by Wagner. These compositions were played by the entire class in ensemble. The address to the class was read by Mrs. Reinhold Faelten. After the exercises the members of the class received their friends in Faelten Hall. Many beautiful floral tributes were presented to the members of the class.

Dorothy, Rosalind and Cynthia Fuller provided the first entertainment given in the new Elizabeth Peabody Playhouse, at 357 Charles street, on Sunday evening last. The Misses Fuller, dressed in early Victorian costumes, make a specialty of quaint folksongs of England, Scotland and Ireland, given with accompaniment of the Irish harp. Their program on this occasion, which was greatly appreciated by the large audience present, consisted of cradle songs, children's songs, love songs, mother's songs, songs of occupation, of home and of country. The three sisters, who have been in this country several months giving their unique program to audiences in settlement houses, clubs, philanthropic organizations and theaters, return to their home, in Sturminster, England, at the close of their Boston engagements.

A piano recital by Frank Watson, of the New England Conservatory faculty, was given at Jordan Hall, on Tuesday evening, June 10, the program consisting of numbers by Handel, Beethoven, Brahms, Chopin, Liszt and Wagner-Liszt.

Blanche Hamilton Fox, the American mezzo-soprano, who, during the past season, has been singing in grand opera in Mexico, California and Honolulu, has just returned to her home in Boston, where she will spend the summer months. Miss Fox was the soloist on "Verdi Afternoon" at the Greek Theater, in Berkeley, Cal., when the first great music festival was given under the auspices of the University of California.

On account of serious illness in the family, the European trip planned for this summer by Mr. and Mrs. Arthur J.

Hubbard, on which they were to be accompanied by Arthur Hackett, the well known young tenor, has had to be abandoned.

In great demand as soloist at various school and college commencements and music festivals throughout New England, Marie Sundelius' active season still continues, and these engagements in addition to her church work and class of pupils will keep the favorite soprano in town until about July 1, when she plans to leave for her summer home in Maine.

An attractive window display of the compositions of Arthur Foote, the widely known Boston composer, at the Carl Fischer Company's music store, on Boylston street, has been arousing much interest and attention during the past weeks.

Though his operatic labors have been long since over for the season, Ramon Blanchart, the popular baritone of the Boston Opera Company, has been by no means idle, as the many concert engagements which he has recently filled can plainly testify. In addition to these, Mr. Blanchart's services as vocal instructor and coach, both at the Conservatory and his residence-studio, are much in demand, and have not permitted him as yet any real vacation. For the months of July and August, however, Mr. Blanchart has planned a complete rest, which will be spent on the coast of Maine and in the White Mountains of New Hampshire.

To close observers of the "manners and customs" of our Symphony Hall "Pops," the following extract from an article on these concerts which appeared in a recent number of the Dramatic Mirror will prove interesting and amusing: "And the 'Pops' are bohemian. Symphony Hall on a spring night makes the carefully commercialized bohemian restaurants of New York look like withered dandelion. At the table next yours will be a Back Bay family (when one lady says to another, 'Wasn't that charmingly rendered?' and the second lady replies, 'I know it—you are in Boston'); two tables across the aisle will be a French professor from Harvard waiting eagerly for the selection from 'Manon'; outside the railing whole families from the Italian quarter show shining, happy faces. There are several big colleges in Boston and the suburbs, and at least 20 per cent. of the audience every night at the 'Pops' is made up of students. In other respects, too, the audiences at Symphony Hall are curious. Probably in no other place of public assemblage in Boston does the worthy matron rub elbows with the demi-mondaine, and in no other place in the world does the demi-mondaine look so much like, and talk so much like, the worthy matron. The music seems to have a civilizing influence on every one. The glorious, swinging rhythms of these German waltzes make many an otherwise honest couple sentimental."

BLANCHE FREEDMAN.

## The Letters of Algernon.

10 Holmdale Road, West Hampstead, N. W.,  
London, May 25, 1913.

To The Musical Courier:

Sir—In a recent issue of the Allgemeine Musik-Zeitung, which I read regularly every week, there appeared two very interesting letters by Carl Maria von Weber, written in January, 1801, when he was still quite a boy. They were penned in vigorous defence of the illustrious composers. First opera, "Das Waldmädchen," which, on the occasion of its performance at the little Saxon town of Freiberg, was much abused by certain of his contemporaries.

One of these adverse critics also seemed to cast doubts upon Weber's age, which caused the youthful composer to state the following in his second letter: "My birth certificate proves that I was born on December 18, 1787, at 11 o'clock in the evening, so that I do not pretend to be, but am actually only, thirteen years old." But this is very remarkable, as every biographical dictionary in the world states that Carl Maria von Weber was born in the year 1786, and not in 1787. The question therefore rises, was Weber himself in error or are the dictionaries wrong? In spite of the birth certificate, I certainly think that Weber was mistaken.

Yours very faithfully,  
ALGERNON ASHTON.

## The Brookfield Summer School of Singing.

The Brookfield Summer School of Singing, under the direction of Herbert Wilber Greene, began its thirteenth session in Brookfield Center, Conn., on June 1. The length of the term has been increased this year from eight weeks to four months, and already students are in attendance from the States of Connecticut, Massachusetts, Rhode Island, New York, New Jersey, Ohio, Pennsylvania, Maryland, Virginia, Tennessee, and Washington. When the school reaches its largest attendance during the midsummer months, it is expected that many other States of the Union will be represented.

The personal element, which for many years has been one of the chief features of the school, is this year particularly strong. The Brookfield School is like a large musical family in which the chief object is the welfare of every individual member, not only vocally but physically and musically as well.

## Reed Miller and Mrs. Miller Abroad.

Nevada Van der Veer (Mrs. Miller) and Reed Miller, the well-known soloists who have appeared so frequently with prominent orchestral, choral and social organizations, are spending the summer in Europe. They expect to visit London, Paris, Switzerland and the Rhine, returning in September to prepare for a joint recital to be given in Aeolian Hall, New York, December 3. While abroad Mr. and Mrs. Miller expect to sing for various prominent people and voice authorities.

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## SOUSA'S FALL ITINERARY.

Attached is the full itinerary for the annual autumn tour of John Philip Sousa and his band:

August 10—Allentown, Pa. Central Park Theater, matinee and evening.  
August 11—Ocean Grove, N. J. Auditorium, matinee and evening.

August 12—Dover, N. J. Baker Theater, Matinee.  
August 13—Delaware Water Gap, Pa. Castle Inn Hall, evening.  
August 13—Pottsville, Pa. Academy of Music, matinee and evening.

August 14—Shamokin, Pa. G. A. R. Opera House, matinee and evening.  
August 15-16—Harrisburg, Pa. Paxtang Park Theater, matinee and evening.

August 17—Willow Grove Park, Pa. Daily for twenty-two days, to September 7.

September 8—Pittsburgh Exposition until September 30.  
September 21—Columbus, Ohio. Southern Theater, matinee and evening.

September 22—Delaware, Ohio. City Opera House, matinee.  
September 23—Marion, Ohio. Chautauqua Pavilion, evening.  
September 23—Findlay, Ohio. Majestic Theater, Matinee.  
September 23—Lima, Ohio. Faurt Opera House, evening.  
September 24—Indianapolis, Ind. Murat Theater, matinee and evening.

September 25—Huntington, Ind. Huntington Theater, matinee.  
September 25—Fort Wayne, Ind. Majestic Theater, evening.  
September 26—Goshen, Ind. Jefferson Theater, matinee.  
September 26—Elkhart, Ind. New Bucklen Theater, evening.  
September 27—Kalamazoo, Mich. Fuller Theater, matinee and evening.

September 28—Detroit, Mich., matinee and evening.  
September 29—Mt. Clemens, Mich. Bijou Theater, matinee.

September 29—Port Huron, Mich. Majestic Theater, evening.  
September 30—Pontiac, Mich. Howland Theater, matinee.

September 30—Flint, Mich. Stone Theater, evening.  
October 1—Bay City, Mich. Washington Theater, matinee.

October 1—Saginaw, Mich. Academy of Music, evening.  
October 2—Owosso, Mich. Opera House, matinee.

October 2—Lansing, Mich. Gladner Theater, evening.  
October 3—Adrian, Mich. Crowell Opera House, matinee.

October 3—Ann Arbor, Mich. Whitney Theater, evening.  
October 4—Toledo, Ohio. Valentine Theater, matinee and evening.

October 5—Cleveland, Ohio. Keith's Hippodrome, matinee and evening.

October 6—Elyria, Ohio. Elyria Theater, matinee.  
October 6—Akron, Ohio. Grand Opera House, evening.

October 7—Sharon, Pa. Morgan Grand, matinee.  
October 7—Youngstown, Ohio. Grand Opera House, evening.

October 8—Warren, Pa. Library Theater, matinee.  
October 8—Jamestown, N. Y. Samuels' Opera House, evening.

October 9—Buffalo, N. Y. Elmwood Music Hall, matinee and evening.

October 10—Lockport, N. Y. Hodge Opera House, matinee.  
October 10—Niagara Falls, N. Y. International Theater, evening.

October 11—Rochester, N. Y. Shubert Theater, matinee and evening.

October 12—Syracuse, N. Y. Wieting Opera House, matinee and evening.

October 13—Oneida, N. Y. Madison Theater, matinee.  
October 13—Utica, N. Y. Majestic Theater, evening.

October 14—Amsterdam, N. Y. Opera House, matinee.  
October 14—Schenectady, N. Y. Van Curler Opera House, evening.

October 15—Albany, N. Y. Harmanus Blecker Hall, matinee and evening.

October 16—Hudson, N. Y. The Playhouse, matinee.  
October 16—Poughkeepsie, N. Y. Collingwood Opera House, evening.

October 17—Great Barrington, Mass. Mahaiwe Theater, matinee.  
October 17—Pittsfield, Mass. Colonial Theater, evening.

October 18—Worcester, Mass. matinee and evening.  
October 19—Malden, Mass. Auditorium, matinee.

October 19—Boston, Mass. Colonial Theater, evening.  
October 20—Portland, Me. Jefferson Theater, matinee and evening.

October 21—Augusta, Me. Opera House, matinee.

October 21—Waterville, Me. City Opera House, evening.  
October 22—Bangor, Me. Opera House, matinee and evening.  
October 23—Brunswick, Me. Cumberland Theater, matinee.  
October 23—Lewiston, Me. Empire Theater, evening.  
October 24—Portsmouth, N. H. Portsmouth Theater, matinee.  
October 24—Dover, N. H. Opera House, evening.  
October 25—Newburyport, Mass. City Hall, matinee.  
October 25—Haverhill, Mass. evening.  
October 26—Malden, Mass. Auditorium, matinee.  
October 26—Boston, Mass. Colonial Theater, evening.  
October 27—Fall River, Mass. matinee and evening.  
October 28—New Bedford, Mass. New Bedford Theater, matinee.  
October 28—Brookton, Mass. City Theater, evening.  
October 29—Providence, R. I. matinee and evening.  
October 30—Springfield, Mass. matinee and evening.  
October 31—Derby, Conn. Sterling Theater, matinee.  
October 31—Danbury, Conn. Taylor Opera House, evening.  
November 1—New Haven, Conn. Woolsey Hall, matinee and evening.

November 2—Troy, N. Y. Rand Opera House, matinee and evening.

November 3—Saratoga Springs, N. Y. Broadway Theater, matinee.

November 3—Glens Falls, N. Y. Empire Theater, evening.  
November 4—Oneonta, N. Y. Oneonta Theater, matinee.

November 4—Binghamton, N. Y. Stone Opera House, evening.  
November 5—Waverly, N. Y. Loomis Opera House, matinee.

November 5—Elmira, N. Y. Lyceum Theater, evening.  
November 6—Lock Haven, Pa. Lyric Theater, matinee.

November 6—Williamsport, Pa. Lycoming Theater, evening.  
November 7—Wilkes-Barre, Pa. Grand Opera House, matinee and evening.

November 8—Scranton, Pa. Lyceum Theater, matinee and evening.

November 9—New York City. Hippodrome, evening.

## Ellis Clark Hammann Going Abroad.

Munich, Austrian Tyrol and Switzerland will be the objective points in the European trip which Ellis Clark Hammann, the well known pianist and accompanist, will start on next week. Sailing June 24 on the steamship Ryndam Mr. Hammann intends to spend the summer in the above named places, returning from Boulogne for America August 16 on the steamship Noordam. The month of September Mr. Hammann will spend in Bethlehem, Pa., and will return to Philadelphia about October 1, where he will continue his teaching at his studio, 1716 Chestnut street.

## Conductor Koemmenich Praises Mildred Potter.

Praise from the press throughout the country is not at all uncommon for artists of reputation, but a letter of praise from a noted conductor like Louis Koemmenich is a prize which few can boast of possessing. As conductor, during the past two years, of the Oratorio Society of New York, and a musician of vast experience, being well known on both sides of the Atlantic, a better critic than Mr. Koemmenich could hardly be desired, and praise from him is worthy of a foremost place among the laurels of a fellow artist.

Mildred Potter, the well known contralto, was engaged by Mr. Koemmenich as soloist in Taubmann's "Eine Deutsche Messe," sung in New York during the season just closed, this having been its first performance in America. So well did Miss Potter sing that not only was Conductor Koemmenich delighted, but her audience expressed its approval by enthusiastic applause. The popular contralto's performance was a success in every sense of the word, and that Mr. Koemmenich appreciated her efforts is shown in the letter which she received from him recently, and which is herewith reproduced:

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William Sumner Gilbert, Secretary  
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Louis Koemmenich, Conductor

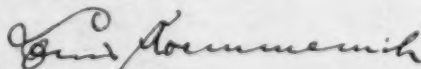
My dear Miss Potter:-

I hardly need to tell you how much I appreciated your assistance at the first performance of Taubmann's "Eine Deutsche Messe."

Your singing of the most difficult contralto part was excellent, most authoritative and artistic.

Wishing you continued success in the future, I am

Sincerely yours,



April 4th, 1913.

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## Concerts at Drury College.

Sara Emma Stair gave a graduation recital on May 31, in Stone Chapel, Drury College Conservatory of Music, Springfield, Mo. The program was made up of fifteen numbers from modern and classic composers.

The following is a program of the commencement concert of the Conservatory of Music, Drury College, Springfield, Mo., given in Stone Chapel, June 2:

Voices of Spring .....	Sinding
Invitation to the Dance .....	Weber
Kathleen Lincoln, '16.	
Hark, Hark, the Lark .....	Schubert
A Birthday .....	Cowen
Norvell Kanning.	
Still Wie die Nacht .....	Bohm
Come Down, Laughing Streamlet .....	Spross
Ruth Hammond.	
Menuetto and Turkish March from sonata in A major .....	Mozart
Noctet in F minor .....	Scharwenka
Homer Nearing, '15.	
The Princess .....	Grieg
Arioso, from Death of Joan of Arc .....	Bemberg
Zelma Young.	
She Alone Charmeth My Sadness, from Irene .....	Gounod
Invictus .....	Hubn
Arthur Allen.	
Aria con Variazioni, Scherzo, Allegro Molto, from sonata in A flat major, op. 26 .....	Beethoven
To a Wild Rose .....	MacDowell
In Autumn, from Woodland Sketches .....	MacDowell
The Trout, Caprice Brillante .....	Schubert-Heller
Leeta Rollins, '14.	
Thou Art Like Unto a Flower .....	Schumann
Santa Lucia .....	Arranged from Braga
Mabel Elsey.	
Sunset .....	Buck
Habanera, from Carmen .....	Bizet
Eleanore Ricketts.	
Kamnenoi Outrow .....	Rubinstein
Prelude in A flat major .....	Chopin
Intinellas .....	Moszkowski
Golda Hahn, '14.	
Senta's Ballad, from The Flying Dutchman .....	Wagner
I Breathe Thy Name .....	Salter
Esther Vallette.	
Rondo Capriccioso, op. 14 .....	Mendelssohn
Etude, If I Were a Bird .....	Henselt
La Polka de la Reine .....	Raff
Karl Gilbert, '14.	
Vulcan's Song, from Philemon and Baucis .....	Gounod
Song of Hybris the Cretan .....	Elliott
J. D. Rathbone.	
Vissi d'arte, from La Tosca .....	Puccini
To Sevilla .....	Desauser
Elizabeth Allen.	

## Wagner on a Film.

[From the London Standard.]

Interest in the Wagner centenary is not confined to musical circles. A private performance of a new film of "The Life of Richard Wagner" was given yesterday at the West End Cinema Theater, Coventry street, by the Gaumont Company, and further attraction was added to the representation by the fact that Landon Ronald, principal of the Guildhall School of Music, conducted the New Symphony Orchestra for the occasion. The musical part of the program was specially arranged by Mr. Ronald from the works of Wagner.

The important crises in Wagner's life were portrayed with great clearness, beginning with the incident of the young lad who played to his dying stepfather. Then comes the recognition of his early talent for composing by his master in Leipzig; then one skips to the time in early manhood when he met his future wife, Minna Plauer, the actress. His extravagant tastes led them into debt, and one is shown a glimpse of his flat and its decora-

tions, followed by the humiliation which overcame him when his furniture was seized and the bailiffs were put in possession. His flight from Riga is shown, and it was during his journey on the North Sea that he was inspired with the idea of "The Flying Dutchman." Many of the great personages of his time are represented in the film, including Liszt, King Ludwig II of Bavaria, William I of Germany, and Meyerbeer.

The film will form the chief feature of the West End Theater from today for two or three weeks.

## OBITUARY

## Mary R. Sheldon.

Mrs. George R. Sheldon (nee Mary R. Seney) died at her residence, 24 West Thirty-eighth street, last Monday morning, following an operation for intestinal trouble. Mrs. Sheldon had been ill about ten days.

The deceased, wife of George R. Sheldon, banker, and treasurer of the Republican National Committee, was a



Photo by Aimé Dupont.

MRS. GEORGE R. SHELDON.

woman of exceptional executive ability, and as such constituted a potent factor in reorganizing and rehabilitating the Philharmonic Society, with whose destinies she had been allied closely in an official capacity for some years past. Musical circles recognize that to her energy and initiative, as well as to her power to raise substantial financial backing, the new life of the organization is entirely due. Mrs. Sheldon was extremely popular socially.

## Dr. J. Humphrey Anger.

Dr. J. Humphrey Anger, formerly of Oxford University, England, and for several years head of the musical theory department of the Toronto Conservatory of Music, died there last Wednesday, June 11, after a lingering illness.

## Concert at Montclair.

A highly successful musical entertainment was given at the Upper Montclair (N. J.) Country Club, Friday evening, June 13, at which a goodly crowd formed an enthusiastic audience.

The Criterion Quartet, of New York, Messrs. Hindemeyer, Rensch, Morris and Chalmers, rendered many numbers with captivating style, while enthusiastic applause greeted the performance of each.

Mr. Chalmers' rich basso voice delighted the club members in "King Charles" and "Invictus." Mr. Hindemeyer, the tenor, although ill for some months, sang in fine voice, which showed that his art disclosed no traces of his illness. Mr. Morris sang "I Hear You Calling Me," accompanying himself at the piano, and was much appreciated. He also acted as accompanist for the others.

The piano soloist of the evening was Wilbur Follett Unger, who offered as his selections the Rachmaninoff "Prelude," Chopin's "Ballade," Pascal's "Romance," the performance of each bringing hearty encores.

## Letters at the Musical Courier Offices.

There are letters at these offices addressed to Robert Lippitt and Mr. Beck, care of Sheehan Opera Company.

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